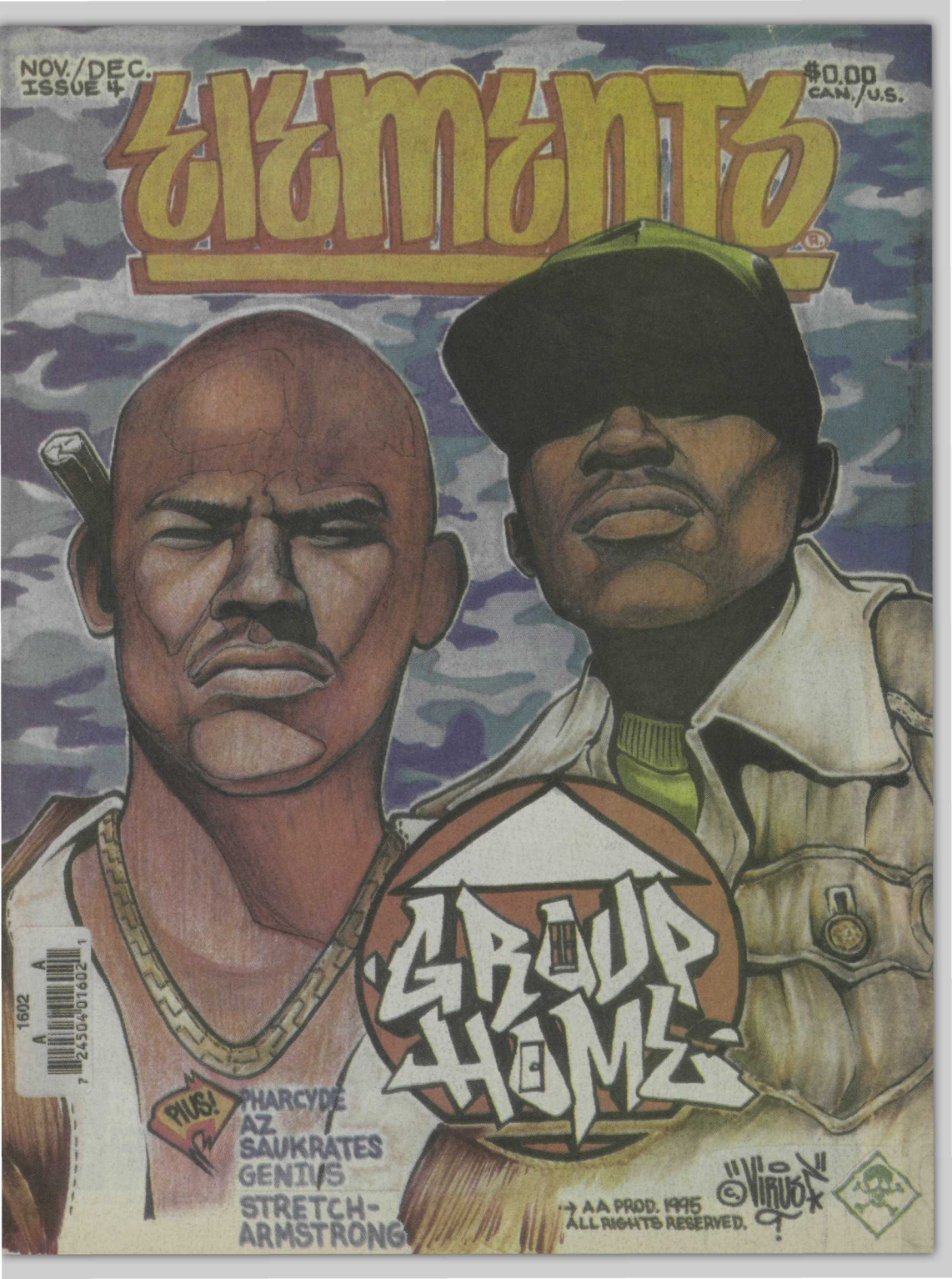
NOV./DEC.
ISSUE 4
ELEMENTS
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GROUP HOME
PLUS!
PHARCYDE
AZ
SAUKRATES
GENIUS
STRETCH-
ARMSTRONG
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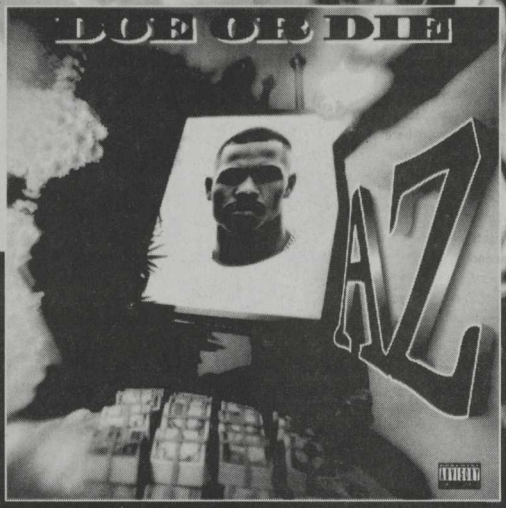
VIRUS

"It's the new renaissance. He's demonstrating life through poetry in its most modern form and his style is unfaded and unlimited. It's the ancient voice from Africa, from Asia, and from Europe: the lost souls of America. His voice is the lost souls..." - Nas

"This is really some next shit." - The Source

"...AZ takes refuge inside the rhythmic walls of creation. He emerges as a scholar of ghetto sociology and a master storyteller who reports the realities of the day with front-line precision." - Vibe

"Check the Checkmate rate: 100% no doubt! Sugar Hill, baby, Sugar Hill, baby - buy it!" - Elements



AZ

DOE OR DIE

Featuring "Sugar Hill" & "Gimme Your's"

Executive Producers: Damian "Dee" Blyden, Lindsay Williams and AZ

EMI MUSIC CANADA

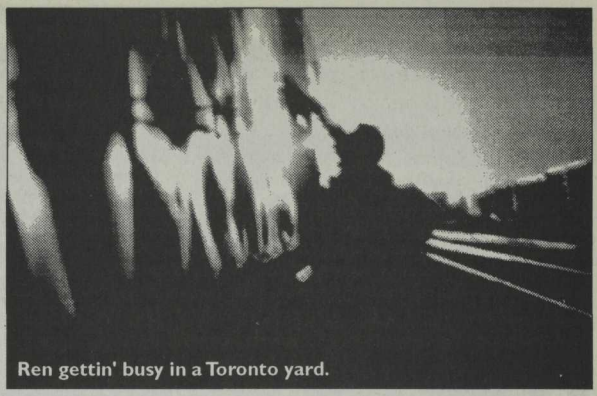
Delicious VINYL

elementary

This being our fourth issue since our debut in May 1995, we're starting to see shit a little more clearly now. It's somewhat difficult to contact our contacts on the east coast because of the 3 hour time difference, which means we gotta wake up mad early. No big deal, right. Label reps are usually cool and cooperate without any big hassels, even though our magazine is relatively young. But the bottom line is, it's not what you know or how well you do it, all that really matters is who you know. For instance, when we tried to get an interview with a certain legendary artist, whose new album was just recently released, we phoned the international offices. Sounds resonable right? Big time artist, we're from Canada so, phone international publicity. Understand, in any case, international or independent, these people are extremely busy and so it's common knowledge to follow up phone calls so that it doesn't slip their mind. Not badgering, but persistent. In this particular case, I myself phoned the representative at the international offices and talked to the rep and I was informed that I would be contacted once the artists interviewing schedule was figured out. Two days later I phoned back to inquire and give a friendly "reminder" of my request, where this representative requested information on our magazine because she wasn't familiar with it. So I promptly faxed her some articles I had written, along with the Raekwon cover and a short letter expressing our interest in featuring the artist in question as the cover illustration. Right? Anyways, after I faxed the small package over I waited patiently about a business week before calling her again. This time, her voice mail answered and on it, she said, "If you need to contact me you can page me at..." So I paged her. No return call. The next day I phoned again. No response. Now I'm thinking, "Alright, am I gonna cross that line and become annoying?" No. A few things were riding on the confirmation of this particular interview (the cover, the article, the fucking completion of the mag.) so yeah, I paged her again. This time she paged back and informed me, in an evil stepmother type of manner, that she didn't know if we could get the interview and she's really really busy and she told me to stop paging her. Like I was jocking her for a fucking date or something. I shared this little conversation with J Swing and he decided we should phone the independent label that this particular artist personally owns, along with the wonderful staff. They in turn called the U.S. publicist as opposed to the international rep and needless to say, the interview was instantly confirmed with a date and time and that was that. Now being the professionals here at Elements that we are, we realized that a thank you was in order for the big cheeses, no matter how ill mannered their reps are. So we called up the wicked stepmother and thanked her for finalizing the date, her response was, "You mean you went over **MY** head to get this interview done?" What the fuck you think?! You weren't doin' shit for us.

A sincere thank you goes out to Theola at Jive Records and Rebecca at Front Page Records for hooking up the KRS One interview. Many props and respects go out to Rap Pages for featuring Elements in their November issue and to all you who saw that and sent letters asking for info. Word up.

- Flipout



Ren gettin' busy in a Toronto yard.

nov/dec #4

CiTR 101.9fm

New logo and Group Home cover courtesy of Virus (Always Armed Crew). Dedos is resting his fingers. Z Lok's in his house. We're sober and we're still mad late. Shit ain't ever gonna change - Fuck it. Good things come to those who don't give a fuck. All writes are reserved and biters will be laughed upon2. Elements '95 into '96. P.E.A.C.E.

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Editors
Mr. Flipout
J Swing
Assistant Editor
Rolando "WhereTheFuckArtThou!" Espinoza
Layout/Production
J Swing & Flipout
Art Direction
AllCity Action Team
Contributers
Checkmate
FreeStyle Crazee
Jeeps
Kem Kwan
Kemo the Labrat
Kilo-Cee
Mr. Bill
Scorpio
Photography
Rolando Espinoza
Publisher
Linda Scholten

Elements Hip Hop Journal. **Elements** is a bi-monthly magazine published by the Student Radio Society of UBC.
Content - **Elements** will focus on all elements of Hip Hop culture: MC's, DJ's , Breaking and Graffiti - on both a local, national, and international level. The magazine features interviews, music reviews, and lifestyle issues pertaining to the Hip Hop community.
Editorial Policy - **Elements** jointly shares CiTR programming policy (ask Linda Scholten or Miko Hoffman @ CiTR radio (604) 822-3017 for details) and encourages submissions from all members of CiTR and the general public. Please ensure consistency with the magazine's underground theme for better publishing consideration ('cause we don't print no bullshit).
Submissions - Please forward all submissions (illustrations, flicks, essays, reviews, opinions, etc) to: **Elements**, c/o CiTR, #233-6138 SUB Blvd, Vancouver, B.C., CANADA V6T 1Z1 or fax us at: (604) 822 9364.

POET + PREACHER + BLASTMASTER + TEACHER
(NO ONE SPREADS THE GOSPEL OF HIP HOP LIKE)

KRS ONE

NO ONE

NEW ALBUM FEATURING
MC'S ACT LIKE THEY DON'T KNOW AND
REPRESENT THE REAL HIP HOP
(WITH DAS EFX)

ALSO CHECK OUT APPEARANCES BY
FAT JOE, CHANNEL LIVE, MAD LION,
AND MANY MORE

DA REAL SH-T !

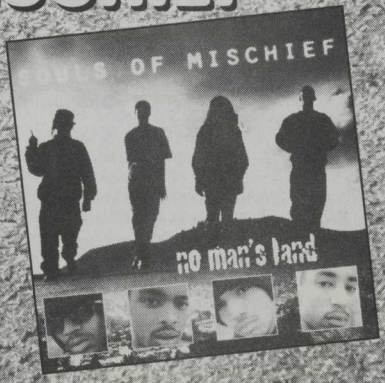
SOULS OF MISCHIEF

FROM THE CREW
THAT TOOK YOU FROM '93 'TILL INFINITY...
THEY ARE NOW GOING TO TAKE YOU
ON A TRIP TO

NO MAN'S LAND

FEATURING SHOW FOR REAL AND
ROCKIT LIKE THAT

HIEROGLYPHICS KEEPIN' IT REAL



Word?

PF Cuttin & Out Loud of Blahzay Blahzay

Attention all dick riders, the infamous **Mr. Bill** has left The *Krispy Biscuit"* Mixx Show to pursue personal endeavours but can still be heard (or read) in Elements starting next issue in his **"Metaphysics"** column. **Word?... Rascalz** have finished work on their upcoming LP Cash Crop on Figure IV Records and will be releasing a new single in early '96 tentatively titled **"Dreaded Fist Of The North West"**... Eliminations for the **Canadian DMC Competition** are being held across Canada this month in **Montreal, Hamilton, Toronto, Winnipeg and Vancouver.** The top three finalists in each city will go to the Canadian finals in Toronto in March. The winner will receive a pair of Technique 1200's and airfare plus accommodations to the **World Finals in Italy... Cipher** just finished shooting the video for their second single **"How It Goes"** featuring **Natural Skills**... The newest issue of Canada's first Graff-zine ***XYLENE*** is now out. For more info call (604) 986-2323 or write to *XYLENE* 159W. Queens Road, N. Vancouver, BC V7N 2K4... Tommy Boy's new street recruit **Big** "even pack my gat when I go to see my P.O." **Noyd** is in jail until February for violating his parole. In the meantime Tommy Boy is releasing a promo only single called **"Recognize and Realize"** featuring **Mobb Deep.** The track is produced by **Havoc** and features Noyd flipping it back and forth with **Prodigy**... Speaking of the Mobb, they have released a promo only single with the original version of **"Temperature's Risin'"** (they couldn't clear the sample for the album) and a new song called **"Still Shinin'".** The duo is currently in the studio working on their 2nd album for Loud. **Word?...** Also out on Loud in early '96 will be the **Tash** aka Rico solo E.P. (no, the Liks didn't break up) and **Xhibit's** debut shortly following... Priority/Duck Down will be releasing **Heltah Skeltah's** highly anticipated debut album this spring. **Originoo Gunn Clappaz** will follow later in '96. The two groups can currently be heard together as the **Fab 5ive,** a record that was put out to create a buzz for their solo releases... Death Row has added **2 Pac** to their roster of superstar's, who is currently out on bail working on his next album... **Flavor Flav** has once again had a run in with babylon. His latest encounter with 5-0 occured when he was arrested in the South Bronx, carrying three vials of crack and a .38 semi-automatic handgun. **Word? Damn...** those of you who are **Mad Skillz** fans are going to have to wait a little longer for his debut LP ***From Where???.*** The release date has been pushed back to '96 so he can work on a couple of new songs. Until then, be on the look out for his brand new hot club jammy jam called **"Move Ya Body".** On a brighter note, the single also features a remix of **"Nod Factor"** and a track called **"Extra Abstract Skillz"** featuring **Extra Large Professor** and **Q-Tip**... The new **Masta Ace** single is a double a-side with remixes of **"Turn It Up"** featuring INC member **Leshea** and **"Da Answer"** on Delicious Vinyl... **Premier** did a remix for **Blahzay Blahzay's "Danger".** The track will also feature "the long dick pussy sticker, the ready to bust that ass kicker", **Smoothe Da Hustler** and his brother **Trigger Da Gambler** who has already landed a record deal of his own... Also be on the look out for **AZ's "Gimmie Yours" remix** b/w **"Uncut Raw"** on EMI, **Raekwon The Chef "Rainy Days" remix** featuring **T-Boz. Word?...** The **Pharcyde's "Drop" remix** on Delicious Vinyl, **Real Live's "Real Live Shit"** on Big Beat, **GZA** featuring **Rolly Fingers** aka Inspector Deck and **Life** with **"Cold World"** on Geffen and the **Das EFX "Microphone Master" remix** featuring Mobb Deep on East/West... If you can, find a copy of **J-Live's** independent 12" **"Longevity"** b/w **"Braggin' Wrights"** on Raw Shack (b-side wins again)... Other independent records out include **DJ Rob Swift** (X-Men) featuring **Cracker Jax** with **"Sly Rhymes"** b/w **"Nickle & Dime"** on Fat Beats, **Money Boss Players' "Player's Pinnacle", UBAD's "The Legacy"** on Blacklist, The **Beatnuts** produced **Triflicts** with **"Genuine"** b/w **"Don't Make Me Try"** on Hydra, **Saukrates' "Hate Runs Deep"** b/w **"Get Touched"** on Genesis and **E.C.** with **"No More"** on Wicked... **Premier** did a mix tape for Penalty Records featuring **Shabazz, Lord Finesse** and others... **KRS One** put out a record entitled, **"Strictly For The Breakdancers"** that's kinda fly on his Front Page Entertainment record label, DJs should peep it as well... Oh yeah, was that fuckin' Bud Bundy in KRS One's video? **Word.**

Vancouver Radio

CiTR 101.9fm

"The Show" Sat. 6-8pm
"Awara House" Tue. 6-7pm
"Hip Hop Habit" every other Mon. 7-9pm

CFRO 102.7fm

"Krispy Biscuit" Tue. Midnight-2am
"No Mercy On The Groove" T.B.A.
"Beats 2 Tha Rhyme" Mon. 1-7am

CJSF 93.9fm

"Straight No Chaser" Fri. 8-10pm
"Straight Outta Newton" Wed. 7-9pm

Vinyl Konflict

interview by J Swing

New York, New York. No matter where you live and no matter how much props you got and how many hook ups, it's hard to compete with radio shows that are located in the neighborhoods most of the rhymers you spin twelve inches of, actually live in. I mean, imagine having Rakim, KRS, and Wu members stop by or maybe have Nas Escobar in a few times to kick some rhymes on the air along side Q tip. If you're ever in the Rotten Apple, tune your radio dial to 89 tek 9 WKCR fm New York on any Thursday night at around 1 o' clock am for 3 or 4 hours of exactly what was described. Brought to you courtesy of a DJ named Stretch Armstrong and a funny ass co-host with hobbies such as cutting hair, Nike shoes and pornographic shit.

Describe your show for the people who haven't had a chance to hear it?

Basically what the show is... it's dynamic, it's different every week, and excuse the expression but it's real in that both Bobbito and myself don't try and pretend we're anything we're not. Whatever happened, happened. It was spontaneous and there wasn't a format. We weren't trying to sound like commercial radio. We weren't trying to mold ourselves to any standard. And then musically I think my show than any other is responsible for playing new music. You'll hear Hot 97 talking about "You heard it here first!" and all this other shit but our listeners know I'll get shit months before anyone else. Not on everything 'cause that's another thing, I don't play anything I don't like. People might disagree with me but chances are your not going to hear anything wack or even mediocre. I mean everything I play is going to be dope so you can stay up for the four hours and know that your gonna get dope shit. Even if you just want to hear music, chances are you'll probably even keep the talking 'cause it can get pretty funny.

Do you get all your advanced music on vinyl?

Naw, naw. I press up my own dub plates from DATs. I mean it's a luxury, I mean it's almost an unnecessary luxury but I'm also playing in clubs so if I can take some really hot shit, throw it on that shit, I can play it at the club and really blow peoples heads yaknowhati'msayin?

Who has the most input with your show?

Musically it's pretty much all me, unless I'm not there. When I'm not there the show is usually divided into two. The first two hours being a guest DJ which would usually be DJ Riz, Eclipse, Roc Raider, maybe my man Homicide. I like to stick with people I'm close with and have skills - people I see eye to eye with. I mean I'm not putting myself on par with Roc Raider (laughs), but I know he's going to do some dope shit. I'm not going to put anyone on who falls below the standard of the show. And then the second hour Bobbito will play a lot of demos and stuff that I might not play. We definitely have different tastes. He's into that spaced out, talkin' "Membrane polygon scientific" type of shit. I'm just into dope shit, I don't give a fuck what it is. To me you don't have to break ground lyrically. I mean Mobb Deep didn't break ground lyrically, but they're dope. You can call Mobb Deep whatever you want, I look at it as "Project Rap" really, not "Gangsta Rap". If you look at "Gangsta Rap" that's a term that came out of the west coast and that whole gang culture which we don't really have over here. Here we have the projects. So I look at Mobb Deep and Nas and groups like that, that's "P.J." rap to me. I mean look at songs like "Give Up The Goods" in which you know what they're about but at the same time check the music - it's over some jazzy pretty shit. It's almost like an eerie combination.

"Everybody from unsigned artists to big wig artists pass through the show but I'd expect it to be a little more easier to get certain artists up there."

But it's bangin' though.

Oh yeah no doubt, that's the shit. But back to me and Bobbito, that sometimes leads to problems. You know, sometimes Bobbito will get credit for playing records from people at labels that don't really know what the deal is. Chances are Bob wouldn't even be playin' that record. They sent Bobbito a platinum record for Outkast and that's not his type of thing. For a while people were calling it the Bobbito show because I didn't speak. I was crazy shy.

What made you decide to start speakin'?

It was actually Flex, Funkmaster Flex. I gotta big him up for this 'cause a long time ago - about three or four years ago he was like "Yo, you guys got mad listeners but let me tell you man, I gotta talk to you 'cause your a fellow DJ. Yo you gotta talk more. You gotta let people know who you are. You can be the dopest DJ in the world but if your trying to get somewhere in this business as a DJ and a personality on the radio... you gotta let 'em know." And I didn't listen to him right away but then I started hearing people call it the Bobbito show and that shit infuriates me. I mean any DJ can understand that. Especially since I put Bobbito on. So now I'm definitely more vocal. I talk as much as I can - I'm practically a co-host.

You have a lot of artist come through your show.

Yeah, but I mean you'd think the artist would make a big effort to hit the underground shows more than they do. I'm not saying they don't because definitely big wig artists come through. Everybody from unsigned artists to big wig artists pass through the show but I'd expect it to be a little more easier to get certain artists up there. We had to wait five years for KRS to come up three weeks ago. I mean 'cause Hot 97 is so accepting and has this open door policy towards the Hip Hop community they feel they don't need to hit the small shows. Let me tell you, when Hot 97 flips and isn't doing Hip Hop anymore artists are going to make a big racket, "Oh Hot 97 doesn't love us," but it's not about love it's about business. Right now people are making money off Hip Hop that's why Hot 97 is doing it. I mean you can hear KRS on Hot 97 all the time doing spots, interviews, specials and all this blah, blah, blah. But check this out, a few Thursdays ago he was making radio rounds. He went to Martin Moore and Mayhem on 89.1 WNYU, and in his rhymes he started mentioning my name and Bobbito's name. I was

listening before I went to my show and I was like "Yo what's he talkin about? Why is he biggin' us up on their show?" And then he said "Bobbito get back on the mic." He thought he was at my show. Which was a mistake, ya know whatever - nobody's perfect. But I think someone like KRS One who is so respected as being such a fundamental part of Hip Hop and being someone who is not afraid to be intellectual, was really misinformed himself. I was shocked, I couldn't believe it. Then he came up later and rocked it. I love KRS, he's one of my all time favorite artists but I was definitely disappointed that his knowledge of the underground Hip Hop scene in New York City was so limited. I mean I could understand if he didn't know what was going on where your at 'cause he ain't from there. But I've been the air for five years. Mayhem does not look like me, Martin moore does not look like Bobbito, and NYU doesn't look like WKCR - They're at different parts of town, yaknowhati'msayin'? It was bananas.

So KRS rocked it.

Oh yeah, he ripped it. Him and Finesse. They were both scheduled to come by and we pulled a slick one. We told them to show up at the same time and I brought my SP up and told Finesse to bring disks. It was on. They went back and forth over the SP.

What are your most memorable moments from your show.

Definitely one of the most memorable was when Large Professor coming up with the SP 1200 and in the house was Ultramagnetic, Organized Konfusion and of course Large was rhyming as well so that was rather ridiculous. KRS and Lord Finesse rhyming back and forth was incredible for me. That was definitely a peak moment. First time Organized came up - they did their rhymes from "Casualties Of War" from their first album over Kool G. Rap's "Bad To The Bone" remix which I had gotten that day. Those rhymes over that beat was disgusting. In the middle of the verse the whole station shut down - we lost power. It seemed more than a coincidence, like they had melted the station down or some shit. Also what was dope was the February 14th Valentines Day show in 1991. Akinyele, Nas and Lord Finesse rhymin' back and forth. That was ridiculous. Anytime Nas has come up has been ridiculous.

How would you describe your self as DJ?

I think I'm a versatile DJ. I mean I do a hardcore Hip Hop show on the radio and I also play in clubs - all over the world. I've been to Japan six times this year, Copenhagen, Paris, London, and all over New York. I can play for any crowd ya know, hardcore or trendy.

What are your future plans?

"February 14th Valentines Day show in 1991. Akinyele, Nas and Lord Finesse rhymin' back and forth. That was ridiculous. Anytime Nas has come up has been ridiculous."

I'm starting my own label right now called Dolo Records. My partner is Nick Eisenman, formally of Nervous Records, and so he's gonna put something together as far as distribution.

So your not at Loud anymore.

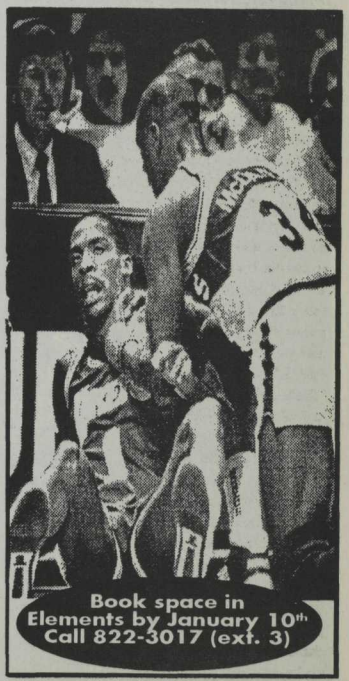
Nope. I'm gonna pursue this. I need to be doin' shit for myself at this point. It doesn't make sense to collect a salary that I can match in one night of DJing. In the future I'd also like to get involved in movie's. Producing movies. That's really what I want to do, really having a hands on type of thing. Being involved in the overall creative process. I already have ideas for movie's that I think would be cool.

Hip Hop related?

Naw, well they're urban oriented and they would definitely involve some of the characters that I've encountered and heard about in my musical travels. But that's not necessarily just musical thing and neither are the characters that are involved in these cityscapes.

Artist speak a lot about how record labels are shady and whatnot. How do you see it having been on both sides?

The relationship between an artist and a label is somewhat like a marriage. The way I look at it is not every artist is appropriate for every label and not every label is appropriate for every artist. If someone is doing well on a label they're probably going to be happy. If not they're probably going to think the labels shady. Now I'm sure some people are shady and there is definitely is some shady business practices that are standard in the industry to screw artists. The recording industry wasn't set up to benefit artists, it was set up to benefits the people who own the industry. For an artist to put a record out he's gotta rely on this whole machinery which isn't there for the artist it's there for itself. So fundamentally there is this struggle. In the best case scenario I think it work really well. I think artists could be very happy. They could have a mutually profitable experience with a label, but I mean you gotta think about it. Of all the records that come out how many even recoup how many make money? Maybe 5%. Those 5% have to support the 95% that don't make money. So chances are most aren't gonna be happy, that's the bottom line. It's like of all the actors out there, how many are working? It's easy to blame a label for your failure, but the bottom line is not everybody can succeed. If you look at the mathematics it just doesn't work like that. But, if your on a label that knows how to sell and promote records because they've done it in the past and you have a good record, somethin' good is gonna happen. As an artist you also gotta know unless your selling platinum plus, your not going to make a lot of moneys from royalties. Your either going to make your money from shows or if you have a hit record, from publishing. It's definitely a rough game and only the cream of the crop are really making any type of money that's going to last for a long time.



THE BIG ONE

THE TREMOR 96 STAFF WOULD LIKE TO THANK ALL OF ITS ASSOCIATES, RADIO STATIONS, LABELS, MAGAZINES AND MOST IMPORTANTLY HEADS FOR THEIR SUPPORT.
WISH ALL YA MUTHA FUCKS A SUCCESSFUL 1996
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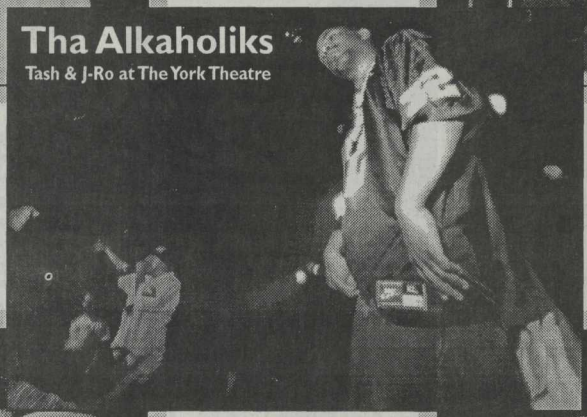
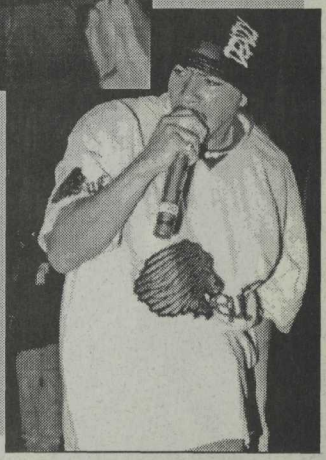
The Seen

All photo's by J. Stroud

Tha Alkaholiks

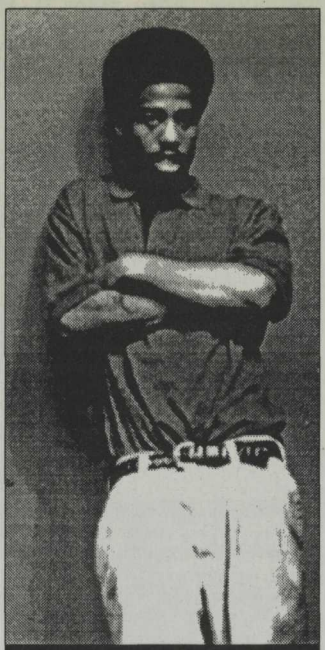
Tash & J-Ro at The York Theatre





The Pharcyde

interview by EBONY



Bootie Brown

Slim Kid Tre

In the year of 1991 the musical group Brand New Heavies collaborated with some of Hip Hop's greats including Masta Ace, Gangstarr, Kool G Rap and Puba, just to name a few. There was also a song by the name of "Soul Flower" featuring a fresh new member of the Delicious Vinyl roster that went by the name of **The Pharcyde**. These four new MC's displayed an energy that could only be compared to the then mighty Leaders of the New School but at the same time uncomparable to any. Much to the delight of those anticipating their full length release, the level of genuine energy was intact and even amplified on their now classic 1992 debut album appropriately entitled, ***Bizzarre Ride to the Pharcyde***. Over three and a half years and numerous tours later, the Pharcyde have resurfaced in a new form. Older, wiser, more experienced and much mellower, Fat Lip, Imani, SlimKid Tre and Bootie Brown have pooled their thoughts in the form of beats and rhymes and occasional harmonizing, to express their new found **Revelations** on their latest project entitled, ***Labcabincalifornia***. **Elements** had the opportunity to speak to **Bootie Brown** in the studio for his thoughts on the past, present and future of himself and the group.

What were you doing before you became a member of the Pharcyde?

I was dancing, Imani was dancing, and then Tre knew Imani. We were in a group called 242 with another guy named Robert Vincent. That was when we were doing those songs where we was kinda singing and dancing and stuff like that. Then Fat Lip was solo, he was a solo MC and we all met up with J Swift, you know. J Swift was like, "Yo man, I've got this equipment, I can make you guys some beats, I've got some ideas." J Swift is the one that kinda got us all together. But as far as being a group, we all decided it ourselves like, "OK let's do this together."

So that's why you guys sing so much.

We were a singing group first right. That was our thing, you know. Before *Bizarre Ride*, most of our songs were like singing songs. And then when we were at SCU there was a lot of singers there and J Swift was an R&B producer. So our first album was his beginning in Hip Hop, he was never really doin' Hip Hop beats before then. We were always like, harmonizing and stuff like that so it was like something that was always there.

How did L.A. Jay fit in to the picture?

He was a factor because he was one of the producers that was there with J Swift. L.A. Jay was a DJ and he would make our tapes for our shows like when we would dance on stage and stuff like that, you know. So it was like, all good.

Let's go back for a quick minute. Were you

surprised at the success of "Passing Me By"?

I thought people would like it because it was on our demo and that's the song most people liked. It was like, we put a lot of effort into it so you figure someone's gonna like it. But you just don't know how much they'll like it. So I knew somebody would like it but I never knew it was gonna be like that..

Some rhymers, mostly from the L.A. scene, bit your high pitched style after that song blew up. I also noticed you don't do it as much on the new album.

I'm glad you said that. Yeah, so people are bitin' it, so if I do it now it'll seem like I'm trying to stake my claim like, "I DID THIS" then I'd have to say, "All the biters, blah blah blah..." And I'm not even tryin' to approach it that way, I'm just like, "Fuck that." I don't even want to do it or talk about it, I'd just rather spend my time tying to make up some new shit, yaknowhati'msayin, come out with a new style. It's gonna take a while.

What's your own opinion of your first album *Bizzarre Ride* ?

It was our first project and people liked it so I liked it for that reason. I mean, it wasn't the best thing that I think we could do. It wasn't super dope, not to me at least. There's a lot of things we could do better like the overall sound, a lot of the lyrics 'cause there's a lot of things we could've talked about more in detail. But it was our first time and we didn't know anything, we were just doin' it and the then people just asked for us to turn it in, so we were like "OK" and we turned it in.

What was the response to that album on the east coast as compared with the west coast, if there was any difference at all?

When our first album came out, people first gotta a hold of us in New York and then we came back home and then people were wit it. I mean, we had a small crowd at home of people who were into us. But when we went to New York, interest grew a little and when we came back home everything was like, "OK". I don't know, it's kinda strange because 8 months or a year after our album was out, that's when everything started to hit, that's when we started goin' out on the road and touring. That's why this album was so late because we was out touring trying to make our money. 'Cause our album didn't go gold or anything.

Did you ever recieve any money from record sales?

Naw naw. I mean they paid for the cabin that we stayed in buy I never saw an actual cheque for the album. Most of the money we made was from shows, that's why we do shows on the road.

So you haven't seen any cheques?

No. Can't say I've seen any. I mean I've seen radio(play) cheques but none from the label.

Do you know how many units you sold?

We don't even know, I mean it's been a total mystery.

Who, if anybody, is the leader of the group?

I don't know. It's like everybody has to step up at certain times because there's so many things to do like interviews, the next person's gotta make a tape, the next person's gotta run across town and try to get the equipment, yaknowhati'msayin'. I can't even say if one person does more than the other.

Do you experience creative differences within the group?

Oh yeah definitely. But I don't really think that it's a difference because if you got a project you wanna do then you go ahead and do it and then present it to everyone. Then from there it can only be accepted or denied. You can't force anyone of us and say, "OK we're gonna do this song." yaknowhati'msayin'. I would never do that, I would say, "Yo, help me out, let's do this, let's make this dope." So we don't really have any differences. If there's a difference then we'll just go ahead and do our own thing, like one person will do one song and one person will do one song. And you don't even have to be on it, like I'm not on "Runnin'". Not that I don't like it but I decided not to do it because I thought that it would be too long. Like on the first album, we all wasn't rhymin' on the album all the time.

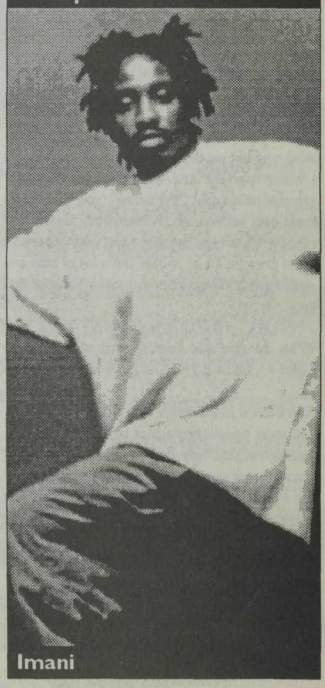
What about lyrics, what sort of process do you and the group go through?

As far as myself, I just try to say something instead of sayin' just ya know, flow like last time. When our first album was out everybody was checkin' for flows like, "What's his flow like?" Now that time has passed, I mean since **Nas** came out and a lot of other things came out, people started listening like, "OK, you've gotta have some lyrics. Alright, we're gonna try to kick some lyrics." So people are listening to what you have to say so now that's what we try to do.

You don't think lyrics have always been important?

I just think that it's more people now that listen to the words. At one time people were just listening to the beat like, "Oh that's a dope beat." That was it, they'd listen to the MC and how he'd flow and that's it. But now people are like, "What is he sayin'?"

Fat Lip



Imani

So, what's your definition of a real MC?

I think you have to do a lot of things to call yourself an MC. I mean, you gotta be a professional at rockin' a stage, you gotta really know what to do. You gotta know what to do if your turntables skip. A lot of people don't know. They just call themselves an MC 'cause they've got some verses in their backpack sayin', "I'm an MC, I'm a rapper." That's as far as the title of MC goes, you know... Movin' the Crowd. (chuckle) Mic Controller. Not everybody can do it.

Indeed. How much shit do you smoke before you get on stage?

Ummm... I try not to 'cause that shit fucks with your air. I mean, I'll do it later on during the show 'cause sometimes I'll just be out of it and then say like, "What the fuck." But that shit is terrible for you. And not only that, it makes you tired during the show. People can tell if you're tired, that shit looks wack.

I see. So have you ever had to battle anybody?

I had somebody step to me in Atlanta. But it was cool, yaknowhati'msayin', we got our little serve on and he was audi.

Let's talk about the L.A. Hip Hop scene because your group helped open the doors for a lot of so called "east coast oriented" west coast groups. It's all just real Hip Hop but your group definitely had an impact one way or another.

L.A.'s scene is cool. I don't think we started anything new but we definitely opened it up. It's cool I mean people are like, "Yo that's cool" yaknowhati'msayin', "Whassup?" you know... It's kinda cool because in L.A. everybody knows everybody. It's not like the east coast where there's a lot of crews, a lot of people and a lot of beef and stuff like that. There's not too much beef like that here.

Who do you see coming out strong from L.A.?

Ras Kass is in the scene as far as up and coming and most people agree that he'll blow the spot. You know, that he's dope yaknowhati'msayin'? Cause there's not too many people that everybody can agree and just say, "OK, he's dope" and just give it up to him.

What happened to your homeboys the Wascals and the Beatjunkies?

Buckwheat's still around, he's workin' on his stuff. But you know, it's like there's a time when real life comes into play. It's just like, they're human and things get caught up in all kinds of stuff. I don't know, it just all fell through. I mean, they had an album and everything and they just fell apart at the seams and everything was no good after a while. It was terrible... terrible. You know, it happens.

I happened to catch an episode of Beverly Hills 90210 and saw Slim Kid Tre rhymin' with David Silver (aka Brian Austin Green). Whassup?

I don't know. That's Tre's hook up man, knowhati'msayin'. Tre said... well never heard it. But hey man, I don't know nuttin' about that yaknowhati'msayin'. (laughter) This is Booty Brown. I don't get down like that. (more laughter) I don't know! I mean, I met him... he's cool but I'm sayin' I don't know. I never heard him rhyme, I can't really speak on it. He may be dope... (mad, mad laughter).

Alright. On the song "Drop", you personally mention something about "Keep it Real" and "Represent."

That's just the terms of today that just be pissin' me the fuck off all the time. It's because sometimes you'll meet someone and they'll be cool and be the nicest person and you'll think, "They're not like that." Then they'll turn and say, "Yo! You gotta keep it real kid!" and then they'll go on stage and talk about gats then they'll come back off stage and be like... whatever.... yaknowhati'msayin'? Like, I just don't understand, they be totally confusin' me.

That's wack as fuck, I agree...

I mean, I've seen enough shit go down and I'm tryin' to get out of this shit. I don't wanna see no more shit go down and I don't know why people be like, "I'll always be down with ghetto." Fuck that man, if I can get the fuck out, I'm leavin', yaknowhati'msayin'. So I had the chance. So if I can make things better, I will. For me and as far as the group go too, you know.

So, your new album *Labcabincalifornia*, is about to drop. Who did the production on it?

I did three songs, Tre did two, Fat Lip did one, this guy named **J Dee** outta Detroit did most of the songs. He did some stuff on Busta Rhymes album too. We all did something. **Diamond D** did a track, "Groupie Therapy."

Was the song, "Devil Music" originally called, "My Soul"? What happened?

It was always "Devil Music". They changed it. They said it was too controversial. Yeah well, when we got the record it said, "My Soul" and we were like, "What the fuck?"

That shit is what the song's about in the first place.

Exactly.

The new album is definitely "new" in every sense of the word. For people who haven't heard it, what should they expect?

People should take it how they wanna take it. I don't wanna tell nobody like, "This is the way you should listen to it" or "It's gonna make you feel like this." It's totally different from the first album so that's why I just tell people, "You just gotta listen for yourself" 'cause it's nothin' like the first one yo.

Artist:	Pharcyde
Label:	Delicious Vinyl
Album:	Labcabincalifornia
Members:	SlimKid 3, Fat Lip, Imani, Bootie Brown
Prod:	Various
Home:	S. Central, Ca.

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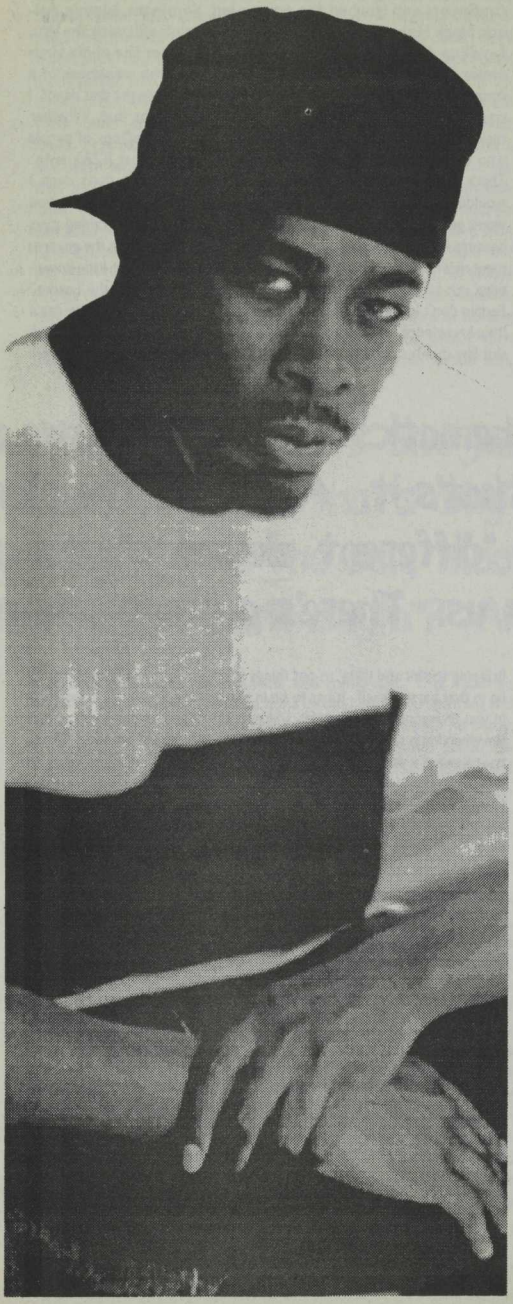

The Wu is the way, the Tang is the slang, and the Clan is the family. A family that will weather the storms and tribulations of inflated egos and the devious ways of success and fame. Not by using a secret technique, as in their style, but in using a well known facet of maintaining unity within a group of individuals; through the maintenance of respect and love for one another.

Be alert and keep a vigilant eye open for the swinging Liquid Swords. Prepare to enter another dimension of the deadly sharp lyrical swords, this time in liquid form; to flow and maintain continuity flawlessly, while possessing the strength and power of ocean currents. But beware of the liquid swords as they can also be applied in solid or gaseous form while bearing the same potential lethality that has dissolved other inferior organisms in the past. Soooooo!!!

- by Flipout -

Shaolin Shadowboxing. And the Wu Tang sword style. If what you say is true, the Shoalin and the Wu Tang could be dangerous. Do you think your Wu Tang sword can defeat me? (shhhing!) En guard, I'll let you try my Wu Tang style...

Powerful parables released might harm if tampered with will set off and strike like pipe bombs.

Only 5% of people is gonna catch the shit I'm really sayin'. 'Cause some people listen to **"Killah Hills 10304"** and say, 'Ah, it's alight' 'cause they don't really know what the fuck I'm sayin'. **There's no need for us to spray up the scene, I use less men, more powerful shit for my team. Like my man Mohammed from Afghanistan, grew up in Iran, the nigguh runs a neighborhood newsstand. A wild middle eastern bomb specialist, initiated at eleven to be a terrorist. He set bombs in bottles of champagne and when nigguhz popped the cork, nigguhz lost half their brain.** It's like, you can see that. Isn't that the most frightening, terrifying shit? To pop a cork from some champagne and lose half your fuckin' brain. That's a good way to get **was sent from the president to raid your residence because you had secret evidence and documents. On how they raped the continents and lynched the prominent, dominant, Islamic, Asiatic black Hebrew. The year 2002, the battle's still with the Wu, 6 million devils just died from the Bubonic flu or the ebola virus under the reign of King Sirrus. You can see the weakness of a man right through his iris.** Who the fuck can really get that deep? I could name off MCs and they ain't goin' nowhere near that. Whether they double platinum or triple platinum because the millions of people who bought that shit is like... they can't understand what RZA's sayin'. That's all shit above the average person's head. I mean that's deep, I wouldn't say too deep to get into but it's just, if you don't see it then you won't get it. I saw it off top, I saw a person's house being raided man, because he had secret evidence and documents. I could see the government movin' on somebody like that. 'Cause knowledge man, a little knowledge can be dangerous. Rakim even said that, on "Follow the Leader." People don't know what he mean by that, they look and say, "How can a little knowledge be dangerous?" Only people that's aware and can catch shit like that but it's like... if people would become more conscious with

That's just based on mathematics itself, the science of bers to certain letters, that's it. As far as the plan- and "purified gases" and "different elements", it's all woman and child. That's us. There's a great connec-

somebody. That's how Pablo was moving. **Like this ex-worker who tried to smuggle half a key in his left leg, even underwent surgery. They say his pirate limp gave him away as the feds rushed him, coming from US Customs.** That's real though, you know people really do that. People cut themselves open to try to smuggle drugs. So that's real life shit, you know. That's more on a Pablo tip 'cause he was livin' like that, that's how he was moving. And that's on a totally different level than the street shit you hear on records now about "bein' on the block." See, I had to take it to a James Bond level. If I'm gonna talk about murder or take it to that level of the drug shit or whatever I'm dealin' with... I wanna take it to a level where people haven't taken it... 'cause that's such a unique way to get rid of somebody. (laughter) On my album you'll never hear me talking about, "I roll up and pull out my gat..." or "I'll be ready to pull out my nine and bust shots in the air!" or "I've got my nine on my hip." You never even hear me talk about myself carrying guns, 'cause my lyrics is way above it. You see like when you hear me lyrically, you don't only just hear what I'm sayin', I take you there. Everything is just from what I've seen, what I've watched, what I've witnessed and how I view things in my own eyesight and it's just about trying to make it as visual as possible. That's all. It's like Rakim, there's some shit that people still couldn't never catch that he spoke about. He spoke about, **Stray into the milky way, world out of sight. As far as eye can see not even a satellite.** It's like if a satellite can't catch it... he's far! See what I'm sayin'? And people cannot relate to shit like that. That's what you call writing. And I know those type of lyrics don't come overnight. 'Cause I sit down and write myself.

Camouflaged chameleon, ninjas scaling your building, no time to grab the gun they already got your wife and children. A hit

listening to shit and tryin' to put things together... but you know it has to be in that person itself. It has to be in that person first of all, it has to be in you to wanna really examine shit people say and examine lyrics. Just like when Meth says, **Ain't nothin' fraudulent here we pioneer. Commandeer a new frontier, this be the Wu - yeah. 36 chambers of fear, huh you lost it. Information leakin' out your faucet hmmm...** I never even heard no shit like that. Yanknowhati'msayin'? **Information leakin' out your faucet!** That's incredible, see whati'msayin'? That shit I listen for and say, "Damn!" Whereas he put it so plain and simple to the point whereas any other MC probably would've said, "I saw the information, leakin'... it was comin' through your sink... information leaked out his mouth like water come out my sink." Or "that's like a Benz compared to a Chevrolet!" You know? When Kane already done did that, **You're just a butter knife, I'm a machete.** It was good then, it was good for '88, it was like, "Damn, you're like a butter knife, I'm a machete. **Blade by Ginsu, waitin' 'till when you try to bass so I can chop into your body!**" Now you hear somebody, "That's like a Volkswagen, I'm a limousine!" C'mon now! It's like, "Even Stevie Wonder couldn't see that!" All I'm sayin' is that there's a lot of MCs out there that's so fuckin' corny with this shit man. You know what the hell they gonna say when they say it. It's like, I don't wanna get into it 'cause I don't wanna mention MCs names but so many fuckin' corny MCs... It's all in the way you say it, you know? I don't know man...

***Tommy* ain't my mother fuckin' *Boy*, when you fake moves on a nigguh you employ. We'll *Emerge* off the set! Now you know goddamn, I'll show *Livin' Large* nigguhz how to flip a *Def Jam*. And *Ruff* up the motherfuckin' *House* 'cause I'll smother you *Cold Chillin'* motherfuckers I still *Warna Brother*.** That shit took

over a year to write. It took a while. Everything takes time man, it all depends on how you put it. I just wanna say the simplest shit that makes so much sense man. I mean, Wu Tang are great lyricists, you got a lot of people out there that's visual- I don't like goin' off on names, 'cause I don't wanna never hear nobody biggin' me up, yaknowhati'msayin'. But Rakim is one person who would get respect all the time lyrically because he say so much shit. And that's how I write yaknowhati'msayin'. You can tell when you listen to people lyrically, like when I listen to RZA and Killer Priest. I can tell we all fuckin' with the same shit. That's like with Rakim, he's dealin' with mathematics and science, that's why his lyrics come like that. It's like when he says, **Creator of the alphabet, let's communicate. When I translate, the situation's straight. No dictionary's necessary to use, big words do nothin' but confuse, elude.** C'mon now! Six lines is killin' nigguhz whole songs. Who the fuck is sayin' shit like that? There's only a few. So, we talk about takin' it back, we always had it. We just takin' it back. And I would like to see him still come like that. It's like when RZA says **Unloyal snakes get thrown in boiling lakes of hot oil, up boils your skin. Chicken heads gettin' slim like Olive Oil. Only plant your seeds deep inside fertile soil. then versatile freestyles bomb the phonographs and deliver.** We're from the Nation of the Gods and the Earths man, we apply everything mathematically. C.R.E.A.M., C.R.I.M.E., F.U.C.K., W.U.T.A.N.G., that's just supreme mathematics. That's our own little language man, 'cause we gotta be way ahead. There's certain things that we can say on the air that they don't even know what the fuck we said. It's just like Meth, he didn't have to say, "...on top of that you got the good pussy." he said **On top of that, you got the good power U.** That's just based on mathematics itself, the science of numbers and letters and just applying certain numbers to certain letters, that's it. As far as the planets and all that... that's why I said, "the liquid soluble" and "purified gases" and "different elements", it's all symbolic. Like the sun, moon and stars, that's man, woman and child. That's us. There's a great connection yaknowhati'msayin'? And we apply all that man. **At a young age, I was molded in a religion I relied on and got caught up in superstition. Scared to split poles, duck black cats, once in a while threw salt over my back. But with knowledge of self from off the shelf, made things that seemed complicated now small like elf's.** I'm sayin'... any type of information that's beneficial, that's what I mean by knowledge of self. You see, knowledge means to know. Knowledge is also experience. And knowledge of self is to know yourself. You got to examine things for what they are, not for what they present themselves to be. But we're not gonna sit here and make records on it. We can speak to people and enlighten them on the side. I mean it's good to have it in and out, the way Priest do it, but it's on a level where the average person is not gonna catch it. **No hocus pocus 'cause I focus on the facts. And put it on the tracks and brought it through the wax. I speak on Jacob, it might take up some time. And too much knowledge, it might break up the rhyme. I did it anyway to wake up the mind.** And the only way you're gonna catch it is if you sit down and speak to us, if you can't catch it in the lyrics. But I'm not gonna make a record and try to break down all the symbols and signs. This is entertainment man, I don't go into the studio and try to drop bombs. I go in there and when RZA throw on that beat, I drop the fuckin' rhyme and whatever comes, comes. I don't sit down and go, "look, I gotta speak about the schools, the children and what they learnin'" and do a whole song tellin' you how Columbus was a slave trader. For what? Yaknowhati'sayin'? I just say what comes natural. You know?

numbers and letters and just applying certain numets and all that... that's why I said, "the liquid soluble" symbolic. Like the sun, moon and stars, that's man, tion yaknowhati'msayin'? And we apply all that man.

Fortified with essential vitamins and minerals... That makes so much sense. That's tellin' you man, don't be out here fuckin' anything and puttin seeds up in sluts or whores or women who ain't tryin' to better themselves. How many people really know what he's talkin' about? So we leave it like that. Come on that's crazee man. It's like Killer Priest, **I judge wisely as if nothing ever surprise me, loungin' between two pillars of ivory. I'm lively, my dome piece is like building stones in Greece.** C' mon man, who the fuck is loungin' between two pillars of ivory? That's a lyricist man. That's straight up lyricist.

Purified gases and acids, the same elements that helped spark the civilization classes. I see brothers quote mad plus degrees, them professin' ass nigguhz can't feed they own seeds. I see brothers who could tell you why is the sky blue, why is water wet, how are babies created, why is the moon like this, why is this, what causes eclipses, you know. They can break all this shit down and speak about it magnificently. But they hypocrites to they own fuckin' self 'cause they can't even feed their children. They're on the corner speakin' all this magnificent shit but they don't got fifty cents to feed their fuckin' babies or to dry their clothes, see what I'm sayin'? That's all I'm sayin'. You know it's good to speak magnificent wisdom but you know a man once you begin to be amongst him and live with him. Then you see through his ways and actions. It's good to speak well, it's about how you apply what you know. It's like, if you an electrician right, and you know all about electricity but you don't have lights in your own fuckin' house. That's what I'm talkin' about.

Yo! I'm not caught up in politics. I'm not a black activist on a so called scholars dick. I come through with the Wu and drop math,

Artist:	Genius
Label:	Geffen
Release:	Liquid Swords
Prod:	RZA & 4th Diciple
Crew:	Wu-Tang Clan
Home:	Shaolin, NY

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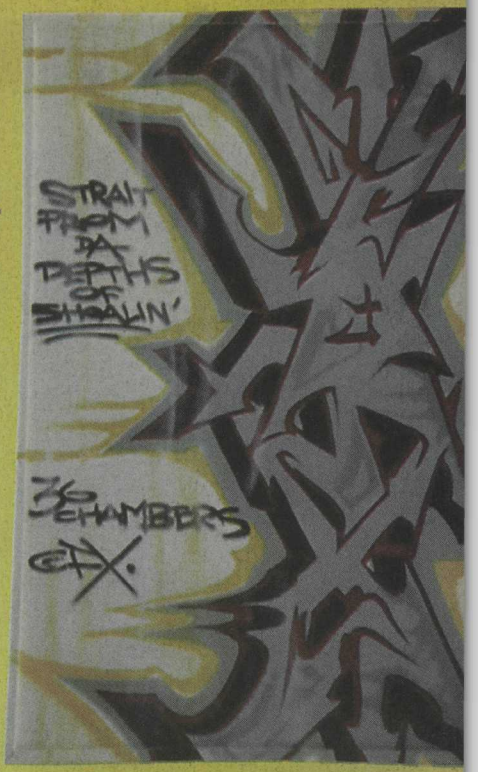
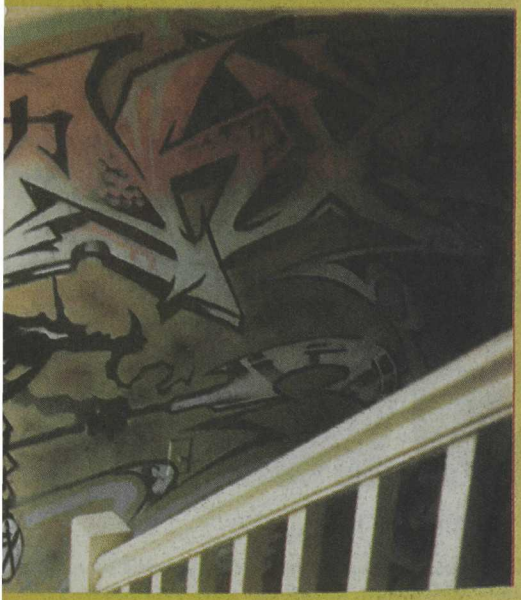
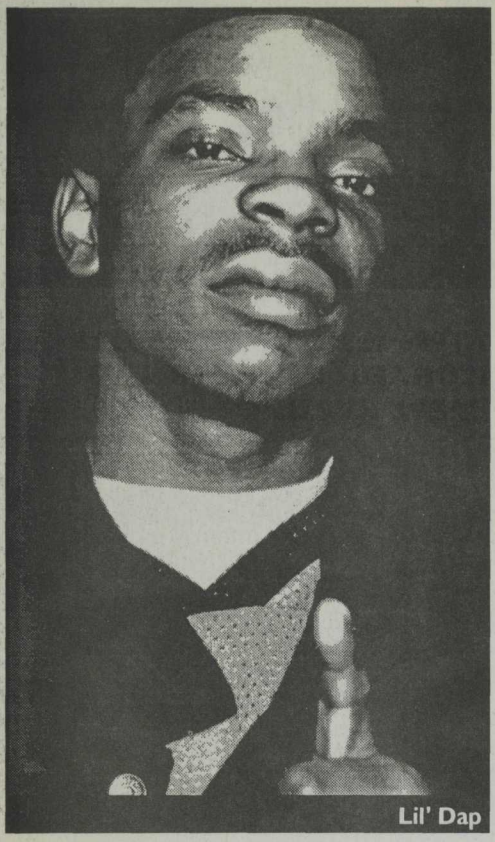






Lil' Dap

As the world fiends for anything by Wu-Tang eyes focused on another group of artists - the was Gangstarr back in '89 with their debut al- they've never achieved gold status, Guru and sic albums, *Step Into The Arena*, *Daily Opera*- projects too numerous to mention. Then came derground bomb "Come Clean" and the *Sun* the third instalment from the Foundation - track "So Called Friends" from the hard to get Nut Cracker have grabbed the attention of star" and "Livin' Proof". Even though both sin- Group Home still managed to pick up their fair but album *Livin' Proof* they're out to prove that vibe that no one else is. And as for the doubt-

GROUP

How did you two hook up?

Lil' Dap: Well I new Melachi from back in the day. Guru lived on his block and all that. I used to come around there back in the day and shit... when Guru used to work in Brooklyn and all that. He used to live in Brooklyn but then he moved up towards the Bronx towards my way. Mel used to come around and hang out and I used to be like, "who's that? Who's shorty?" He's always comin' around, comin' to Guru's crib and all that. Then he just started hangin' out with us, doin' shows with us and all that. We just clicked from there.

Did Guru put you two together or did it naturally happen?

LD: It naturally happened. Guru used to let Mel go on stage and open up. I already had my experience cause I used to go on tour with them. Do the **EPMD** tours and all that when they first came up and opened up for EPMD back in 88-89, so I already had my experience. I was already out there doin' shit. Mel was with us all the time and he would open up when I didn't want to, yaknowhati'msayin? And then we used to coach one another and just got more into it. Then we just said "let's do this."

Melachi the Nut Cracker: Back in the "Manifest" days. We was collaborating all the time, gettin' it on and just collaborating.

So Dap, you were shorty in the "Just To Get A Rep" video?

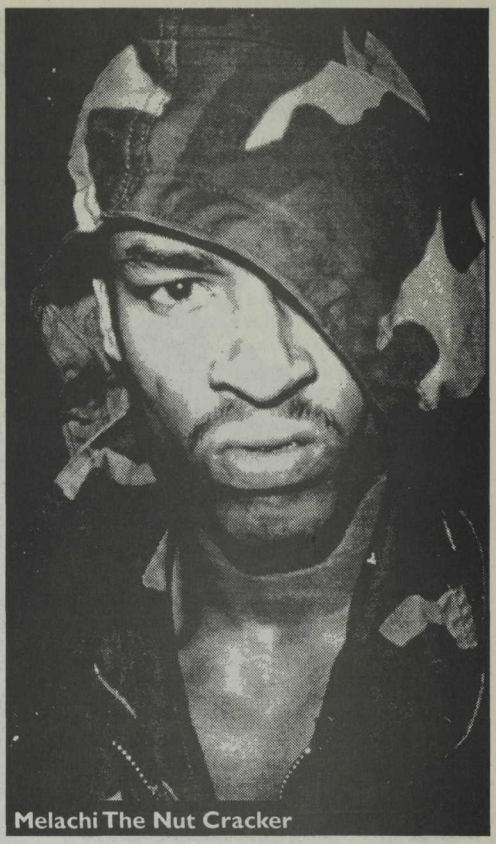
LD: Yeah. We kinda helped do that too. We did a little co-producin' on that with the video. Ya know, helpin' out directin' the video, we put our ideas into that video. That's why it was strong, it was a strong message that stung everybody because at that time we was feelin' that.

You two were introduced as Group Home on the Ill Kid sampler.

or BootCamp Clique, 'nuff heads have had their Gangstarr Foundation. The first to set it off bum *No More Mister Nice Guy*. Even though Premier have been responsible for three clas- *tion* and *Hard To Earn,* as well as a list of side Jeru The Damaja in '93, who dropped the un- *Rises In The East* LP. It's now '95 and time for Group Home. First heard as a group on the Ill Kid sampler, MC's Lil' Dap and Melachi The hardrocks nation-wide with the singles "Super- gles rocked clubs and mix shows coast to coast, share of doubters along the way. On their de- they take this "Rap Shit Serious", and rock a ers? Nut Cracker says it best - "Fuck You!"

HOME

interview by Scorpio



Melachi The Nut Cracker

LD: Yeah. That song's not on the album though. That was just ya know, "So Called Friends" we just had on the side. A lot of people started diggin' that shit. We was like "Oh shit!" People forgot about that shit out here, nigguhz was playin' that shit all in the west, down south and shit. In Atlanta they was just droppin' it. D.C. they was just rockin' it. Still is. Who ever got that copy, that shit is like classic right now. That sampler with Jeru and "So Called Friends", that's a classic and that's the first thing we did together.

M: Yeah, we didn't have enough money back then so that was just a demo. We'll never make that a real song.

Is that why you re-used the same verse on "Livin' Proof"?

M: Yeah basically, yeah. It was just a demo.

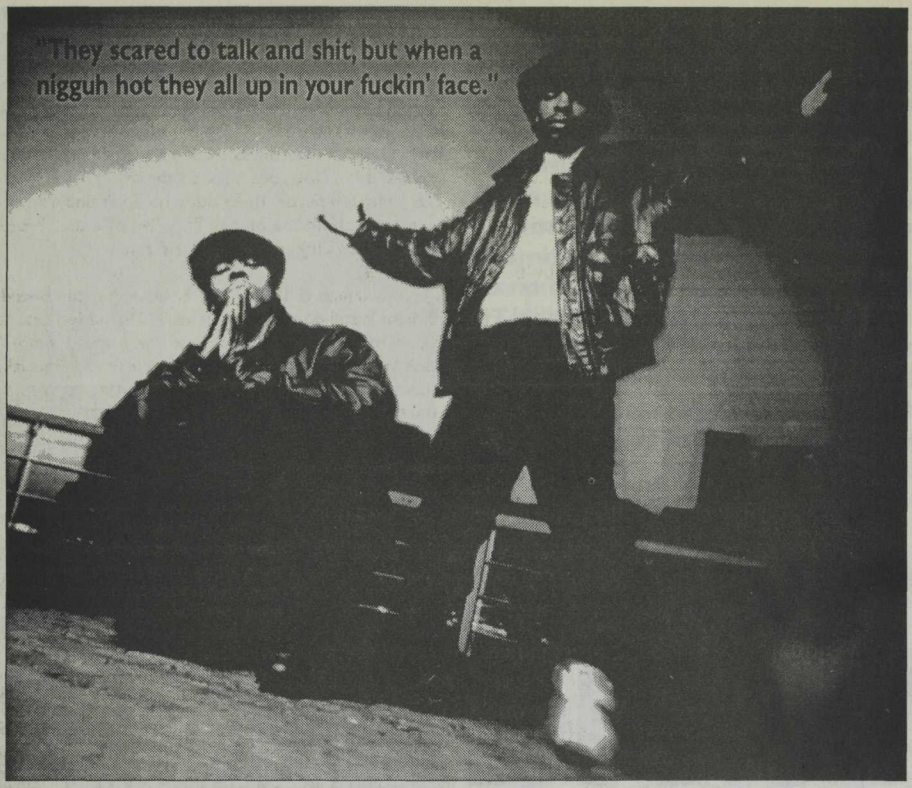
Was the '94 demo version of "Superstar" from the same demo?

M: Well not at the same time, but we had an actual demo of "Superstar". Then we changed that and made it what it was. We wasn't agreeing on that song so we had to change ideas. You know, we had to make it a little better.

Let's talk about the album *Livin' Proof*, how long did it take you to finish it?

LD: It didn't even take us nine months, it took us... when we got in the mix of doin' it, it took us three and a half months. At the time Premier was runnin' around gettin busy, tryin' to knock all these tracks out the way that he owed people. So he was tryin' to knock those out the way before he really got involved in our album cause he didn't want nothin' on his back, see what I mean? So that took up some of time. But when we got in the mix of doin' it and it was Group Home, it took three months. Next time it won't be like that, it won't be such a long time period.

And Premier did all of the tracks?



M: He did the whole album and then we did one track, "Forgive My Sins" with Jaz.

LD: We co-produced some of them. We're also in the mix of learnin' ourselves. So people are gonna be callin' us to produce tracks.

Who else is on the album? Is there anybody who's not part of the Gangstarr Foundation on it?

M: Nobody's on the album that's not part of the foundation.

LD: Absolute, Black Star, my man Jack the Ripper. That's Brain Sick, they comin' out. Got my man Smiley the Ghetto Child, got my man Guru, got my man Big Shug. Who else, who else? We got Jeru doin' a positive message out for the little kids. That's my favorite track.

Word? "Up Against The Wall" is my shit.

LD: What!?! You got the album?

Naw, naw, naw. I just got this little bootleg snippet piece that Efrin (Pay Day) sent us.

LD: Oh you got the snippets. Yeah that shit's dope. Have you heard "Inna Citi Life"?

Naw.

LD: That shit's dope. I like "2 Thousand", "Suspended In Time". But the thing with Jeru is my favorite, I don't even care if it's a interlude. That's my favotite, it's the dopest interlude in the world.

How did you aproach writing for this album?

LD: Sit back and think. Meditate. Let it come to me, I just don't write about anything. Half of the album was freestyle. We wrote half of it and the other half we had to come up with right there in the studio. Right there, we was under

presure and we didn't have no choice.

M: We just had to roll with it. A lot of songs I freestyled... most of them... all of them.

So what, you don't write?

M: I wrote them down but I wrote them down that day. The rest I freestyled. Went in, tried it, whatever I get I got. We just had to roll too fast. Next time we'll have more time.

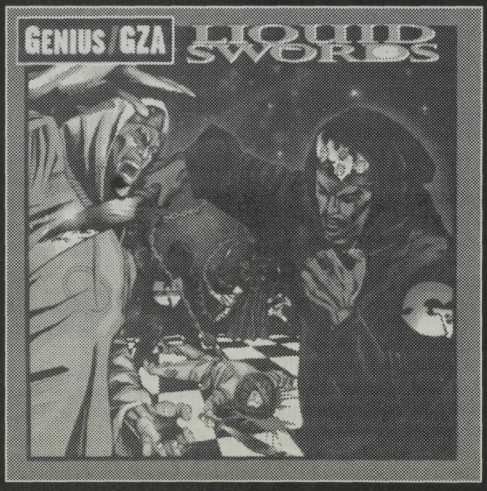
What's it like dealing with all of the industry bullshit and politics?

LD: There is a lot of fake people in it now. A lot of fake people, a lot of snakes, a lot of all that. Fake entertainers, fake everybody. They just in it for money. They in it for the wrong reasons. They don't give a fuck about me. They don't give a fuck about anybody. All they want is an article or a write up, or somethin' to gossip about. And A & R's? They do the same fuckin' thing. They just want someone to sign on the dots, to get a little recognition in the business so they can get up there in their little high class office that they always dreamed about. And have bitches, and have these little flights going here and there. They don't give a fuck about the artist. Listen, they only involved in the music and what's hot, what's going out right now. Me to them is just like "Yeah, yeah, yeah he hot right now." Later on I see these motherfuckers out on the street and they don't say shit to me. "Oh, what's up" and they keep it movin'. They scared to talk and shit. But when a nigguh hot they all up in your fuckin' face. A lot of people are fake, the industry's gettin' crowded with all these fake motherfuckin' rappers. Ya know, up there rappin' talkin all that ol' wild shit and don't live nowhere near it or understand it. That goes back to the fake A & R motherfucker' who are puttin' them out who don't understand really anything about the music. They live off other brothers fears and ideas. Try and get paid and shit.

M: No business is 100%. And besides that the president and them is still doin' scandlous stuff. Them motherfuckers are doin that shit. I come from somewhere with nothin' so I don't know what's goin' on. I'm just learnin', especially in my first year in the business as an artist. You learn from your mistakes and then you won't make any mistakes.

Artist:	Group Home
Label:	Pay Day
Album:	Livin' Proof
Members:	Lil'Dap & Melachi
Prod:	Premier, Guru, Big Jaz
Crew:	Gangstarr Foundation
Home:	Bronx/Brooklyn, NY

AND FINALLY...
IN THE YEAR OF THE WU

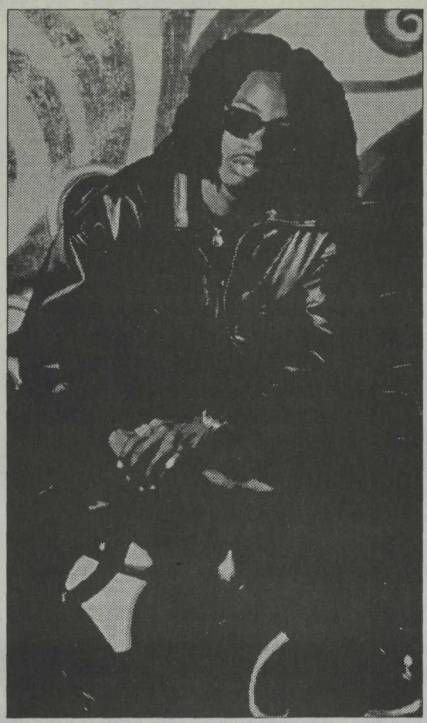


GENIUS/GZA
releases the album
"Liquid Swords"
featuring
"Labels", "Liquid Swords",
"Cold World"
IN STORES NOW!

GEFFEN
PARENTAL ADVISORY EXPLICIT LYRICS
MCA

Saukrates

interview by Checkmate



Back in '94, Toronto's Saukrates released his debut single "Still Caught Up" and began to turn the heads of fan's and industry heads alike. Since then he has signed with the independant label Genesis Records, released his new 12 inch and video "Hate Runs Deep" b/w "Get Touched", and began work on his forthcoming album "Father Time". Elements had a chance to speak to Saukrates and his manager Chase Lover about his music, his new album, and the Canadian Hip Hop scene.

You wanna speak about the production on the album, I heard No I.D. got some shit on it, and Buck Wild got some shit on it.

Saukrates: Well basically the names of production is Clark Kent, Buck Wild and No I.D. comin' out of the states.

Chase Lover: I can tell ya about that. We got some tracks from everybody and it's like whoever we're happy with. But those are the people who agreed to do it, who are down with the project. We're definitely with Clark, and with Buck we have to see if we're happy with the tracks. A lot of time we see that American producers, cause Saukes and F.O.S. produces, just because they're are from America people think their shit is bomb. But it ain't necessarily like that. They're working off a name. Just as long as you represent with what you're doing and you make sure your shit is tight, then you don't work off a name, you work off what your doin'.

Word, and I'm sayin', just cause you're from Canada ain't no reason for you to be jockin' American shit. If you got your own shit, you got your own shit.

C: Yeah, yeah. But with those people, like with Clark and NO I.D. and with Common Sense, it's all like we respect what they're doin' so that's why we thought of them to get with this.

How old are you man?

S: I'm 18 now.

I gotta say man, that's pretty impressive. Your lyrics are pretty mature.

S: It's stress man because I'm still in high school and what not. It's a lot of stress.

How has the response from the states been with "Hate Runs Deep"?

C: I mean in America right now, at least east coast- 'cause I don't know how it is on the west coast 'cause we haven't really marketed it there- but in the east coast the shit is on. New York, people already knew him, labels were already interested from a long time ago. So with this now, it's just building on the name and everything.

Just re-enforcing the masterplan.

C: Yeah. I mean it's all about the C.R.E.A.M. The thing is you can't just start this shit and expect... if your gonna make a livin' off this, you want to live the best way you possibly can, right? So the thing is, when we started off just managing, when we did that "Still Caught Up" joint in '94 it was like "O.K. we doin' this, let's let people know what it's all about." Let people know we were doin' the real, if you want to call it that, but we're doin' it and we're gonna take it to the next level. We did that and he got a bit of a reputation and that sparked the interest. The labels were like "Who's this kid?" 'Cause we're not marketing towards Canada. As far as black music goes, it has no base up here. If you wanna make money you gotta go to America. So you have to be able to compete, right. If you break America, you break the rest of the world.

Exactly. That's the giant you gotta conquer right there.

C: And the thing is that when you look at it, a lot of those American acts is straight booty.

Word. A lot of the new shit comin' out just ain't cuttin' it.

C: Yeah. It's like I hear my nigguh here and he's tight. The thing is they're over there and we're over here. That's the

only difference. So we break down those barriers and we're straight.

The thing about Canada is that the scene is so young.

C: Yeah. See the thing is too with Canada right, a lot of things we do, we're always lookin' not for now but tomorrow. We gotta compete, and if we're gonna compete we gotta stay ahead of the game. We gotta know that we're not makin' shit for today, we're makin' shit for tomorrow, cause that's when we get paid.

S: 'Cause another thing, when people over here, I don't know how it is on the west coast, but over here when people do music, a lot of them don't really stop and think, "If this was on the shelf of Sam Goodie's in New York, would somebody actually buy it." To compete in this you gotta put yourself out there and say "O.K., I gotta be better than the best."

Word. Well like you were sayin' Chase, it comes down to the C.R.E.A.M. and you gotta run up there with the big boys to make any money 'cause Hip Hop's large, but it ain't that large.

C: Yeah. But with the label now, the thing that's good about it is that they got the financial backing to make the whole thing work where as everything is real professional and tight. You know, the look and everything. They can afford to have a nice video and this and that. You know, make t-shirts and do the proper marketing and get it all out there where it should be. A lot of Canadian labels, they lack that.

S: No matter how good the artist, the label has to have the backing to take the artist to his full potential. That doesn't happen much out here. I mean you'll get a good group out here and they'll get signed to a label that doesn't really have that much money and they'll put out a half assed video.

It's just to the point where you gotta come so correct 'cause any inconsistencies in your game and it ain't gonna cut it.

C: Exactly. I don't look at an artist like "Oh he's a Canadians artist." If they're good they're good, if they're shit they're shit. It don't matter where they come from, if the music is good it will speak for itself.

I agree with you on that but you gotta admit man, discrimination comes into play.

C: Yeah I know, I know about that. I'm sayin' good music on a whole will break down those barriers.

S: It's like a lot of people do have people that are good over here, but a lot of people that catch the spotlight are not the best. Then when they don't get over, their only complaint is sayin' they didn't get on because they're from Canada.

C: It's not like that. If the shit was wack from the beginning, it was wack. And the thing is when you look at it from the outside, like when American's look at the Canadians market they only see that wack shit comin' out so they're always gonna say "Canada's known for wack shit." If it's good, and you recognize it and make other people recognize it, they can't say that no more.

You gotta attack the whole thing 100%.

S: Exactly. You also gotta think that their blood is red too. We're all people, they were babies once too. We all grew up, they just grew up different.

It's all the same, it's just the geography is different.

S: Exactly, exactly. But a lot a people ain't thinkin' about that. They're obsessed with this area, representin' an area. New York people can do that cause New York is one of the biggest city's in the world.

And that's what they're about.

S: Yeah. L.A. can do that too because those cities are international. But dudes over here have the problem, well I guess you can call it a problem overhere, is dudes wanna claim a little area, a little block and claim that as their world and then that's it. Like the world stops after it reaches a certain street. That ain't gonna work.

Word. Is there anything else you want to add, this is your opportunity.

S: First of all let me give a shout out to **Rascalz.** Keep that shit alive. Eventually they'll really pick it up. I know they've been moving a bit but even more. On top of that, a shout out to the whole world I guess, international.

C: I wanna give shout out to that nigguh Sol G. Maybe we can get that west coast/east coast connect goin' on. You know, since were the only two people who's on different coasts up here, hopefully we can get something going on in between and get the whole place on lock down cause that's how we wanna work it.

S: And big up Expo '86 boy. I was there.

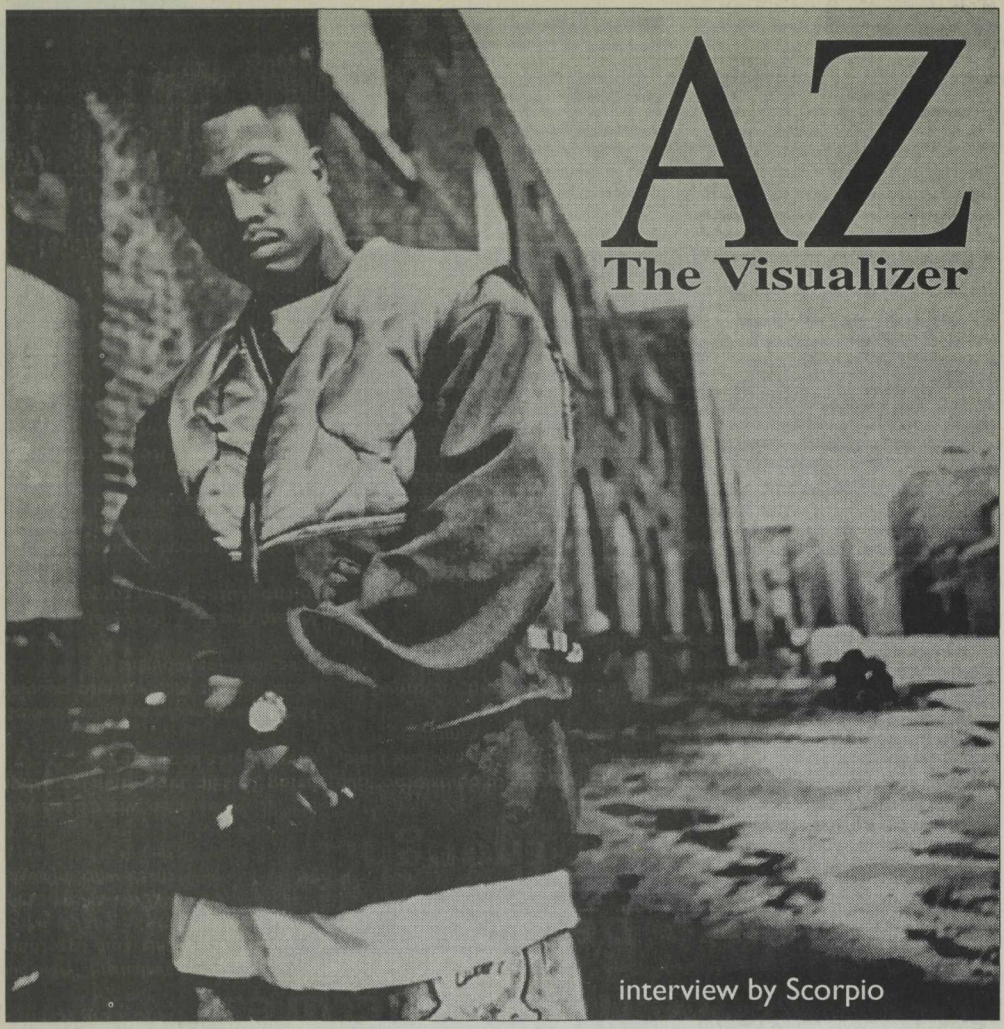
You were down for that shit? Damn man, I wish I was down for that, motherfucka's still talk about that shit.

S: Big up Expo '86.

C: And my crew, Nigguhz Of Sin. That's my heart, let's say that. They're comin' from Jungle City out in Toronto.. And then F.O.S., Figures Of Speech.

"... dudes wanna claim a little a little area, a little block and claim that as their world and then that's it. Like the world stops after it reaches a certain street. That ain't gonna work."

Artist:	Saukrates
Label:	Genesis
Release:	Father Time LP
Prod:	Various
Crew:	Figures of Speech
Home:	Toronto, On.



AZ
The Visualizer

interview by Scorpio

Yo man, how did you get your name?

It start with the Nation, the vocabulary they were using and the way they were exchanging thought and ideas, I found it overwhelming and shit. I wanted to be a part of that and I got the name Asiatic, knawmean? And AZ is like descendent of Asiatic. You know so, through the times I stayed within the 5% nation but as I was getting older, that financial thing started coming into play and I kinda stepped off that righteous role and um... Knawmean? Started doin' my thing but that name AZ stuck with a fella throughout.

Are you still down with the 5% Nation?

Naw man. I'm just a knowledgeable individual seeking information. That's how I move, just the realism of life.

Word. So how about the end of it, Visualizer?

(Laugh... pause) The Visualizer, the label picked that for me. 'Cause I guess they saw something I didn't and talkin' about in my raps I'm always talkin' 'bout vivid enough. Or visualizing the realism, knawmean? (Laughter)

(Laugh) Yeah...

They were like, "You're the Visualizer." I'm like, "Yeah, aiight, aiight. That's

kinda deep right there." They saw somethin' I didn't, my manager too, you know my manager an' shit. The Visualizer.

So how did ya get your start man?

Overall, through my man **Escobar**, yaknowhati'msayin'. He... Ahhh... Once I got on his LP, which was the last joint on the album, it wasn't premeditated or nothing, he just asked me to come down or whatever. I went down or whatever, you know, smoked out or whatever an' I just started hittin' that hook, "Life's A Bitch" or what ever. "Yeah, let's fuck with that." So we set that off and after that, the rest is history.

Yeah. So how long you and Nas been boys for and shit? 'Cause the world ain't heard ya 'till ya came up on his album and all that.

I know, (pause) well me and him been peoples for like 5 joints, about 5 years bein' peoples, yaknowhati'msayin'. Been exchanging thoughts and ideas since then yaknowhati'msayin'. It was just like mine gotta take mine, what he was goin' through, so it was kinda, you know (pause) Mine gotta take mine.

How long ya been in the game?

Oh! I been rhymin' off an' on for about eight years and shit. Off and on I'd rap but then there was some bullshit that happened. Yo, you know what I mean? I get into some other world then I 'd come back and write some poetry then I go back to another world, ya know?

How hard's it been on the road an' shit?

Well overall, it been kinda... they been showin' love like where ever I go an' um... It ain't that hard an' all but the only thing I find hard is, just mad bitches an' shit. It's crazy but I guess it come with part of the game. I'm still intertwined with my ghetto roots and shit, yaknawmean? So with these bitches shit, I'm like, "What's goin' on?" I'm just droppin' some poetry tryin' to give food for thought for people who are listening to me and it's like I gotta go to another world to do that too. But it's all good though, I guess. Like I said, it all comes with the game.

"I bring life to mics, I bring life to existence. I paint pictures into people's head, food for thought."

It all comes around, ya know?

Yeah yeah! It's all good though, I'm learning, ya know?

How long was "SugarHill" brewin' for?

For about two months before it got released. I was feelin' that and I wanted it to be my single. It sum the album up. "SugarHill" sum the album, ***Doe Or Die***. That where I wanna be and I die going for it. It's gotta be put out first.

So the album is definitely representin' Brooklyn.

Oh but of course. No question, the album for me is food for thought. Overall, I really don't claim any grounds, I claim brains, ya know. As long as consumer are payin' for it, I gotta give them something for their money, so I give it food for thought. I'm representing the world. We got ghettos everywhere, so I'm representing like that, Earth. I represent the world, feel like I feel, that's what I'm representing, the movement.

In four years, where does AZ see himself?

Sitting in one of those little Montana mini mansions, sittin' behind a gold leather chair with the gold trimmin's, ya know, talkin' shit.

And a big screen!

Yeah man! "Who put this shit together? Me! That's who! Who I trust? Me, that's who!" (laughter)

So what does you bring to Hip Hop that no other rhymer has brought yet.

I bring life to mics, I bring life to existence. I paint pictures into people's head, food for thought.

What does AZ do when he ain't in the studio or on stage?

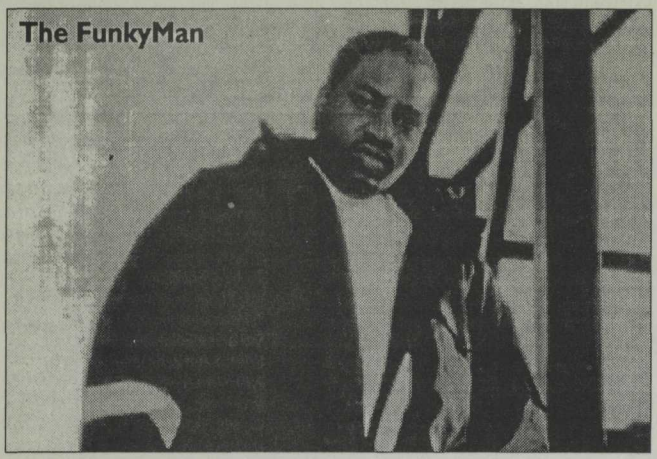
I'm a quiet storm ya know, readin', chillin', goin' out, maintainin'. Yaknowhati'msayin'?

Alright man! Respects AZ for rappin' with a brother.

Alright, God Body!

Artist:	AZ
Label:	EMI
Label:	Doe Or Die
Prod:	Pete Rock, Loose, Ski, LES, No-Joe, Buckwild
Home:	Brooklyn, NY

re: Views Long Play



Lord Finesse

The Awakening EP

Penalty

86%

Diggin' In The Crates is the one and only way to describe Lord Finesse's new EP. Finesse is one of Hip Hop's most underrated MC's so his mic skills are as intact as ever on this record. For those worshiping fake Lord's or who use the Lord's name in vain, you best say a prayer and bow to the original Mr. Funkyman. ***The Awakening EP*** takes me back to the times when Hip Hop wasn't all about the violence, guns, blunts and fronts. Finesse finesses over smooth samples and ruff beats with his butter raps. Songs such as **"Gameplan", "True and Livin'", "Hip to the Game"** and **"Flip Da Style"** show that Finesse is out to claim what is rightfully his as he travels deep into this extended play record with the backing of people like **Diamond D, A.G., Showbiz, O.C., KRS One** and more. This EP is definitely for true heads from the middle school era (1988) because it takes brothers like myself back to the times when rappin' was fun and exciting. With dope story rhymes delivered with raw skill, something missing nowadays! If you're down with any of the above or want to hear some **REAL** real Hip Hop, do yourself a favor, don't sleep and peep what Lord Finesse has to offer.

- Jeeps

AZ

Doe or Die

EMI

88%

Word. I already reviewed this nigguhz debut single **"Sugar Hill"** and if you recall, that shit had me open. Well now AZ's back with a fat album to follow entitled, ***Doe or Die***. I'm a break it down like this: On side one the joints are **"Rather Unique", "Ho Happy Jackie"** and **"Gimmie Yours."** This nigguh could rhyme regardless on every track but "Ho Happy Jackie" carries on that Hip Hop tradition along the lines of "Jane" or "Sally" by Stet or Diamond or "Dear Yvette" and all other bitch songs made over the years. I dig that shit. On side two, the tracks are "SugarHill", **"Mo Money, Mo Homicide"** and **"Doe or Die."** "Mo Money..." gets my vote as the tightest cut on the album, not only 'cause it features **Nas Escobar** but 'cause the beat is some slow tempo, fly type shit that gets a nigguh zonin'. I'm sayin', Nas and AZ freak that same chemistry from "Life's A Bitch." The shit is fly... but tell me; can anyone fade Mr. Illmatic? This album is worth buyin' on the strength of those tracks alone. Checkmate rate: 88%

- Checkmate

Funkmaster Flex

Mix Tape Vol. 1

Loud

75%

This 60 minute flavor filled mix tape has many components to it. First of all, I should mention the sound quality. Most DJs that I know of use a 4 Track recorder to make tapes and not once have I came across a mix tape that sounded really tight without the 4 Track. Flex's shit has obviously had some time and money put in to it and I'm not exactly sure if it was mixed or even mastered. I can say that the level and quality of the recording is much better than a tape you would buy off the street. Another impressive thing is that it was done live... I think he probably pressed up dub plates for all the freestyles that where scratched in. This is the type of mix tape that you'll want to hang on to 'cause this project may be the first of many to come in the future. The mixing was creative as he kinda blends some new shit with some old shit and some real nice shit to some straight booty shit. The only thing I didn't like was the sloppyness of some of the cuts because I've heard him do a lot iller shit on his show. You'll have to pick it up and decide for yourself but I think overall it is worth the money you'll pay for it, so buy it and support the **Funkmaster** or else...

- Kilo-Cee

Group Home

Livin' Proof

Pay Day

95%

Yes yes y'all! Another album from the **Gangstarr Foundation** and they're not looking to slip in the nine fifty nor sixty. Primo is how I sum up the production on this new Group Home album. Word y'all, the shit is as fat as it comes when it comes to keepin' Hip Hop to it's roots. Titles such as **"2 Thousand", "Suspended In Time", "Up Against the Wall", "Inna Citi Life"** and **"Serious Rap Shit"** basically tell you that this album is for the hardrocks, hardrocks and **HARDROCKS.** Ain't nothin' soft about this masterpiece from the Foundation. **Guru** and **Big Shug** join **Melachi** on, "Serious Rap Shit"

where **Lil Dap** takes care of the chorus, "Me and my fam take this rap shit serious, New York to L.A. Nigguhz gotta fear this." Special appearances by **Jack the Ripper** and **Smiley aka The Ghetto Child** on **"Tha Realness"**, **Absoloot** on **"Sacrifice"** and **Jeru** shines on an interlude. This album is one that real heads will take to heart and put the Group Home in the game, officially. Pounds of respect. It is definitely one of the most solid projects of the year and **"Supa Star"** and **"Livin' Proof"** still make nigguhz bounce because they're blended in on the album well so you can feel the flows while the box bumps for blocks and blocks. Dap packs lyrics for the mind with one of the most unique voices to be heard in the history of Hip Hop, while the Nutcracker, at 18 years of age can only get deeper and in a year or two I believe he will be at a level of excellence. He's got mad heart and you can't fake or fade that. If you're down with real Hip Hop then you'll definitely be down with ***Livin' Proof.***

- Jeeps

The Genius/GZA

Liquid Swords

Geffen

94%

Another chapter in the Wu Tang saga. Hmmm, lemme see... Alright, I'll put it too you this way. When I got the CD I popped it into my Pioneer system and just absorbed the whole shit. I just listened to it for pure listening pleasure you know, just appreciatin' some fresh new Hip Hop, right? Then a couple of weeks later, I decided to put on some headphones and fuckin' LISTEN. Yo, straight up this is some crazee shit. Do you know what I am saying? I ain't on no Wu dick, I'm on some "This shit is dope without me even thinkin' about it" so fuck you. Meth was dope. ODB was crazee. Rae was premium. But the GZA is supreme. At 28 years of age and about 18 years of MCin' experience behind him, he's had plenty of time to perfect his shit. Lyrics, lyrics, lyrics and more goddamn motherfuckin' lyrics. Watch this, "but money don't grow on trees and there's thievin' MC's who cut throat to rake leaves, They can't breathe. Blood splash rushin' fast like runnin' rivers, I be that whiskey in your liver." I can't quote no more, the whole shit is quotable, like when this motherfucker writes fuckin' screenplays and shit. Just peep the images conjured up in **"Killah Hills 10304"** or **"Gold."** I ain't even gonna try and analyse and break the shit down. It's like in school, when they'd make you try to explain poems, you know, try and break that shit down into components. Actually, I do that shit with MCs and I guess that's why a lot of these other faggot MCs don't impress or fool me, but it **is** music so you supposed to really just enjoy and appreciate the shit. I hope you know what the fuck I'm trying to say. Anyway, the beats are banging regardless, so fuck it. Oh yeah, in case you're wondering ('cause you're retarded or something) all original Wu swordsmen appear on the album plus other Wu family members, Dreddy Kruger, Life and the introduction of Killah Priest who shines on his solo joint, "B.I.B.L.E." To paraphrase that nigguh Checkmate: **I'm sayin'!**

- FreeStyle Crazee

Erick Sermon

Double or Nothing

RAL/Def Jam

51%

Here it is, **Erick Sermon** aka "The Green Eyed let's milk this gimmick to death Bandit." I think you remember this guy, he was one half of that legendary group from Long Island called **EPMD.** Remember? If you don't you best refresh your memory because them days is long gone in 1996. Erick Sermons solo debut ***No Pressure*** had its moments with a couple of guest appearances from his **"Death Squad"** members mainly **Redman** and a little less mainly, **Keith Murray.** Sermon's newest shit is called ***Double or Nothing***, and from listening to it once ('cause man, I swear I didn't wanna listen to it twice) I would say that he shouldn't have made the stakes so high. I love EPMD. Every single song on every single album. **BUT.** I don't love Erick Sermon or Parrish Smith solo. Their shit is corny.

- FreeStyle "I love EPMD" Crazee

Kool G. Rap

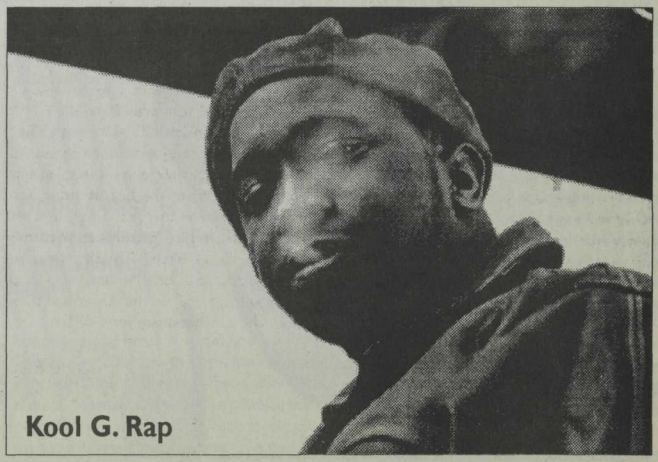
4,5,6

Cold Chillin'

90%

"Comin' straight off the sidewalks of New York, a nigguh livin' foul I'm killin' 'em executioner style." Yo, after that quote, if you don't know what this album is abou, ya missin' something! I'm sayin'. This nigga puts the G in east coast rap. ***4,5,6*** is an album complete with tight production, hardcore styles and straight lyrics. There's nuff bomb tracks on G Raps new joint, including a song featurin' **Nas Escobar** called **"The Fast Life."** I'm sayin', when the Illmatic one hooks up with G Rap you know the track is gonna be straight pimp. The single, **"It's A Shame"** is bumpin' and the album's got a remix that's harder and possibly illa than the original. G Rap flexes some ill flows and by now, anybody frontin' on his rhyme skills is on some other shit. All the tracks are pretty tight on this album but the cuts to look out for, in my mind are, **"Executioner Style"**, **"4,5,6"**, **"Money's On My Brain"** and the two mentioned before. What more can I say than this album is worth paying for if your down for the raw hardcore... I know I am. Kool G Rap is still DOPE. 'Nuff said. Checkmate rate: 90%

- Checkmate



Kool G. Rap

Twelve Inch

Smoothe da Hustler
"Hustlin'" b/w
"Broken Language"
Profile

76%

Smoothe da Hustler is your everyday MC talkin' 'bout the hard times he's been through etc. On **"Hustlin'"**, he describes his day-to-day business of what else? Hustlin, gambling, slanging and stick-ups. If you heard "Hustlin'" you'd swear M.O.P. had another member, solo though. That could be because he's down with them. The beat for this song sounds reminiscent of some old school Kool G Rap instrumental. **"Broken Language"** is the B-side song which features his brother **Trigger**. This is the cut which shines like a mutha over the A-side. Both MCs drop ill lyrical skill passing off the mic back n' forth with about 6-8 bars each. Kinda like this, "The money stasha, gun blasta, razor slasha, the human asthma, breath taka, body dump wasta, the glock cocka, the block locka, the rock choppa..." etc. That theme runs through the entire cut. This trak is definitely a good example of wordplay at its best coming from **Smoothe** and his counterpart and this joint will be a classic. As far as the single on a whole goes, it's 50/50. I'm sure to hear more from the hustla Smoothe but for now I'm content with that "Broken Language".

- That Rat from the Lab

Fugees
"Fugee-La" b/w
"How Many Mics"
Columbia

81%

If you been itchin' for the Fugees new and impressive next shit, your relief is here with two brand new cuts. Both will relieve those itches instantaneously. I heard a nasty rumor that Lauren had left the group but thank Jah, and I'm sure her partners do too, that she's still right in the mix. **"Fugee-La"** (the A-side) is a nasty-ass cut. The beat sounds like some old mid-evil shit produced by **Salaam Remi.** But what makes it the bomb is when **L** drops vocal harmonies over the chorus. "Ooh la-la-laah it's the way that we rock when we doing our thing, ohh la-la-laah it's the natural lye the refugees bring..." The B-side **"How Many Mics"** is no part II for "How Many MC's", it's the Fugees just flaving and freaking the lyrics. L starts it off and raps about all the mics she's ripped. **Wycleff** comes correct but as far as whatshisface... ah... he still needs a little more practice. This beat is tight with a strange whale sample coming in and out. Courtesy of Wycleff, **Prakazrel** and **Shawn King.** Overall, this 12-inch is dope, with both songs taken from the new Fugees LP, which is yet to be titled. So be on the hunt for that. I'm out!!

- Kemo The Labrodent

The Fab 5ive
"Leflah" b/w
"Blah"
Duck Down/Pr10rity

70%

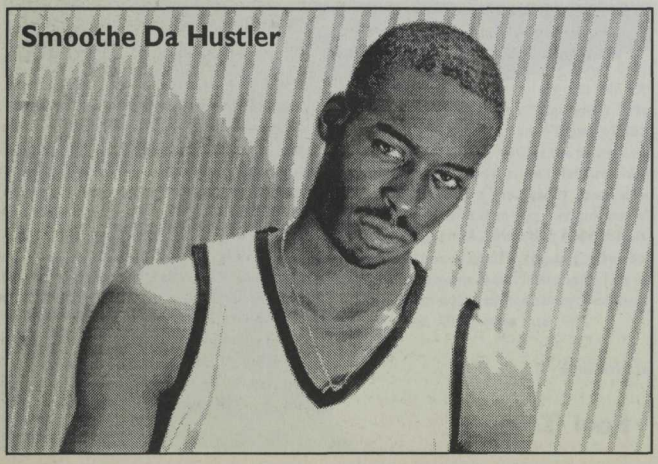
Fab 5ive consists of Ruck and Rock from **Heltah Skeltah** and Louieville Sluggah, Mr. Strang and Top Dog from **Originoo Gunn Clappaz-** another **Bootcamp Clique** project. I'm sayin', I don't know about that whole shit. What are these nigguhz sayin' that **BlackMoon** and **Smif N Wessun** ain't already said? I think Heltah Skeltah might come with some shit later but O.G.C. need to chill and work on the skills. I know these mahfuckas all come from the Bootcamp but does that mean they all gotta sound like variations of Buckshot? On the flipside **"Blah"**, Ruck from Heltah Skeltah tears it up - the rest of the shit is BOOTY! Yo, if I ever need some Buckshot type shit I'm a go to the source- ***Enta the Stage*** by BlackMoon. If you down for the entire Bootcamp clique this is for you. If ya lookin' for something originoo, save your cash. Checkmate rate: 70%

- Checkmate

Saukrates
"Hate Runs Deep"
b/w "Get Touched"
Genesis Entertainment

82%

Representin' east Toronto from a crew called **Figures of Speech** emerges one truly gifted lyricist, Saukrates. His first single and video from Genesis Entertainment **"Hate Runs Deep"** is a bad cut. Talking about the evil which lurks deep in men's hearts. This song features an F.O.S. member named **Marvel**, who adds poetic interjection and concise thought, complementing Saukrates nicely. The beat completes this trak givin' it a smooth, laid-back vibe to it except for that nasty rockered-out guitar in there. Production credits go to Saukrates himself also on **"Get Touched"**. The 12-inch features a remix for "Hate Runs Deep" produced by **Down to Erf.** This version is a little more laid-back than the original, but it's cool all the same. "Get Touched" moves away from the "Hate Runs Deep" topic and features Saukrates on a solo mission. Flippin' scripts cuttin' down all half-assed emcees down to size



with the chorus, "That's all I can stand, I can't stands no more, feel the rush nigguhz getting touched..." With an album release soon to come, Saukrates will be makin' more noise in the future most definitely. His LP will feature: **O.C., Jemini, Common Sense, Masta Ace** with production from Common's camp, **No I.D.** and from various parts of New York, **Buckwild** and **Clark Kent.** So do like a wise man once said, "Wait and all good things shall come to thee."

-The First Labrat

The Fab 5ive

Ol' Dirty Bastard

"Raw Hide"b/w
"Don't U Know, 2"
Elektra

87%

"Rawhide" features perhaps one of Ason Uniques a.k.a. **Dirt Megirt** most memorable performances. Need I quote? "I wanna see blood, whether if it's period blood or bustin' your fuckin' face: **SOME BLOOOOD!!!"** **Lou Diamonds** and **Johnny Blaze** accompany McGirt with the usual dope shit. Blaze on the chorus and Diamonds releasing his newest lethal weapon sound effect, "phhsssst - feel the blast of the silencer!" On the B-side, those familiar with **"Don't U Know"** off Megirt's album can probably undoubtedly agree that he tells a tale like none other. **"Don't U Know Pt II"** is a tale of the woes of fucking without a Trojan. After a couple tries, Dirty finally starts his rhyme: "I know all the time fellas, be hard to use a Trojan, 'cause your shit can't breathe, it feels all closed in. You wanna slip it off and Ooh baby I like it raw! - why I wanna hurt myself for?" This shit is raw as fuck as ODB comes into your house and sits beside you on your couch with **Bobby Steeles** punctuatin' Megirts words with loud ass kick drums and all types of shit, just steadily fucking you up as Ason shares his story. Oh yeah, peep the radio edit of Raw Hide.

- FreeStyle Crazee

Sadat X / Akinyle

"Loud Hangover"
Loud

73%

Sadat is now finally doing his own shit on the real with **Loud/RCA** records. The label recently signed Sadat X and the vagina dining MC **Akinyle.** These two artists collaborated on the new single **"Loud Hangover"** which is a song about what else but "getting paid!". Being the two newest members to be added to the already impressive Loud roster (Mobb Deep, Da Liks, Raekwon and Wu Tang, Cella Dwellas) the two link up for a duel effort representing thier new home (label). Claiming that "money is the sweetest hangover" and they dont wanna get over it. The bait must've been tasty on that hook to have picked up two vetrans of this rap shit . In fact, it was the catch of the day, just for that fat sockeye Sadat but they should have thrown back the the flounder. Sadat comes on that old shit that's straight him, know what I mean? Shitty mix on his voice though. Akinyle's staying true to himself with his dippin' the lingo steelos, so you either like him or you don't and I'm with the latter judgement on this track. **FunkMaster Flex** did some aiight production on this jammie, getting freaky with a bass and voilin strings. All in all, the shit's decent and worth checking although you'll probably hear it over the airwaves anyways. Definitely a power move for the X Nubian. Wonder what his dolo album will be like... Shit's LOUD though !!!

- Kem Kwan

Mobb Deep

"Temp's Rising" b/w
"Still Shining"
Loud

86%

Los Infamosos **Havoc** & **Prodigy** a.k.a. Mobb Deep deliver their fourth single from their album with a few little extras: Two "other" versions of **"Temp's Rising."** One of which is the original version with sampled vocals on the chorus and a different beat altogether and then the remix, which sounds like the LP version except it's flipped a tiny bit Yay. Take my word, the unrealeased original takes the throphy out of both LP and remix. There is also another previously unreleased track called **"Still Shining".** This song deals along the lines of an ill scheming tip, comming correct with enough balls to make a Herb shit their pants. The lyrics... fuckin' dope: "Beware of quiet niggas layin' in the cut/for what?/ patiently watchin', waitin' for a come up/get your spots up/we rob land like white man/Plans to overthrow your shit while shaking your hand." Mobb Deep still ain't left this bitch and don't seem to be going anywhere.

- Kem Kwan

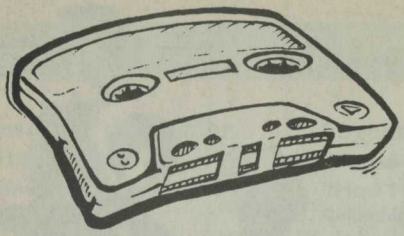
Big Noyd

"Recognize & Realize"
Tommy Boy

85%

You all know Big Noyd from **Mobb Deep's** album no doubt. He's on three songs on that shit, **"Give Up The Goods", "Right Back At Cha"** and **"Party's Over."** So if you don't know then act like you do because this ain't the first time you should be hearin' him. On his solo debut on Tommy Boy, he passes mics with **Prodigy** while **Havoc** mans the SP. The beat's kinda on some crazee eerie shit, maybe giving us a preview of the new Mobb Deep shit. This jam is straight street talk, which combined with these two MCs ill lyricals plus their track record, equals a fat ass underground joint that cannot be slept on. You'll be hearin' this one on all of your favorite radio shows. Out.

- FreeStyle Crazee



Side 1

Big Noyd w/ Prodigy - Recognize and Realize
Genius - Livin' In The World
Lord Finesse w/ KRS One - No Gimmicks
KRS One - Out For Fame
Fat Joe w/Raekwon - Respect Mine
Kool G. Rap - Executioner Style
Fugees - Fugee La
J Live - Braggin Writes
LL. Cool J - I Shot Ya (Remix)
Shabazz the Disiple - Death Be The Penalty Part II

Side 2

Group Home - Inna Citi Life
Of Dirty Bastard - Don't You Know Part II
Blahzey Blahzey - Danger
Sadat X & Akinyle - Loud Hangover
The Fab 5ive - Leflah, Leflah
Saukrates - Get Touched
Real Live - Real Live Shit
Mobb Deep - Still Shinin'
Mic Geronimo w/ O.C. & Royal Flush - Men vs. Many
AZ - Uncut Raw

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Y'knowhati'msayin' by Checkmate

What up nigguhz and bitches! This be the "Ill One" on some whatever type shit, y'knowhati'msayin.

Yo, for this first I'il taste of what up, I'd like to clarify my position on this whole Hip Hop shit, y'knowhati'msayin'. Firstly, I dig that raw type hardcore shit that some nigguhz got goin' on. Hardcore don't mean that there gotta be a whole lotta profanity and shit (although I often choose to express myself with the use of certain useful I'il adjectives). Hardcore for me means the beat is bangin', the samples are tight, the MC's got skills, his rhymes are actually sayin' somethin' a nigguh could understand, and the overall production is plain "nice", y'knowhati'msayin'. For example, one of my favorite tracks is **"Lookin' At The Front Door"** by **Main Source**. Although **Profess** is rappin' about static with his bitch and shit, the song is still hard - why you ask - 'cause a nigguh got skills, straight up!

Then there's this little static with all these righteous m'fuckers tryin' to curb my lingo on the radio, in the magazine, and in my everyday speech. I'm sayin', sticks and stones... Just 'cause I call you m'fucker ain't nuttin' special - everybody's a m'fucker, y'knowhati'msayin'. As for the term nigguh, **Q-Tip** said it best ("Sucka Nigguh")- it's used as a term of endearment (by myself). There's no racial issue involved. However, fair warning, some m'fucker's ain't as laid back as the Chex, y'knowhati'msayin'! Use this word at your own risk. If you catch static 'cause you spoke that shit then ya probably used it in the wrong context. In this case, the meaning is very different and almost certainly derogatory - you **will** get fucked up if ya ain't got the rights to be spittin' this sensitive shit!

Now bitches be trippin' 'cause I be callin' them bitches. I'm sayin' bitch - if you're a bitch you're a bitch and if you ain't, then I ain't talkin' to you so why you stressin'? By the same token, a nigguh don't mean nuttin' by using this term. Common sense will tell you whether the term is being used in a negative fashion or not. Ladies, y'all get all the respect due just 'cause you should. So don't take it personal, bitches, it's just another word nigguhz be usin', a'ight!

I'm sayin', m'fuckers is crazy sensitive but let me tell you somethin' - this Hip Hop shit is an ever expanding artform in all it's elements. Young hip hoppers should strive to push all limitations to the side. The artform is still young and innovators are bringing it notoriety, which brings publicity (good & bad), which leads to growth. Whether it be hardcore shit for the heads, or some crossover type shit, the industry is only explodin' larger. I myself represent the hardcore, you represent whatever your down for. The speech I use and the music I listen to are signs of the times. Vocab is hectic 'cause shit is mad hectic. Fuck y'all.

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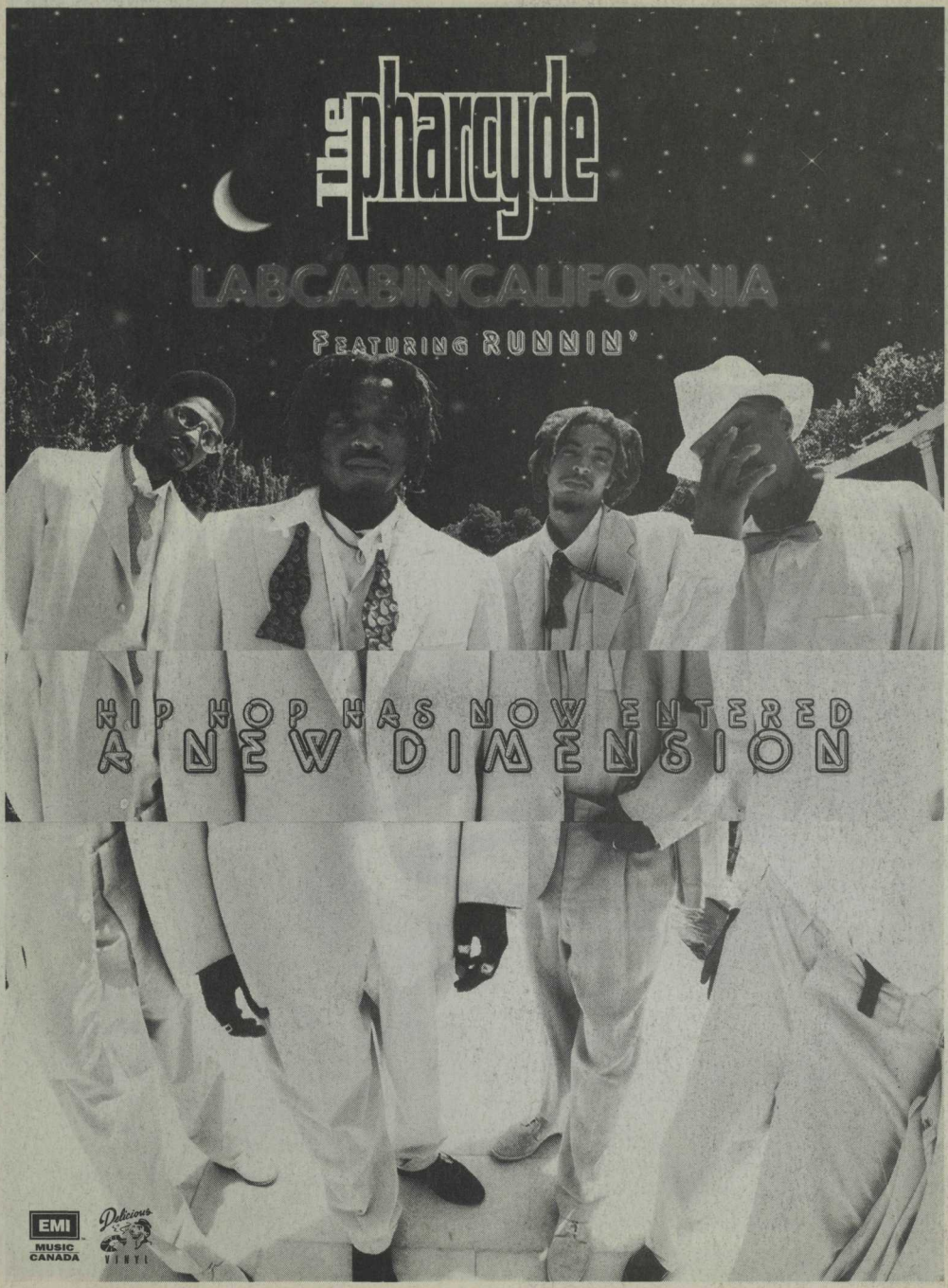
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